22 January 1983 35p US $1.95 (by air) ISSN 0028 6362

Aus 70c Den Kr 14.50 Fr NF 10.00 Ger Dm 5.00
Malaysia $2.50 Spn 200pts IR 52p (inc. VAT)

NEW MUSICAL EXPRESS

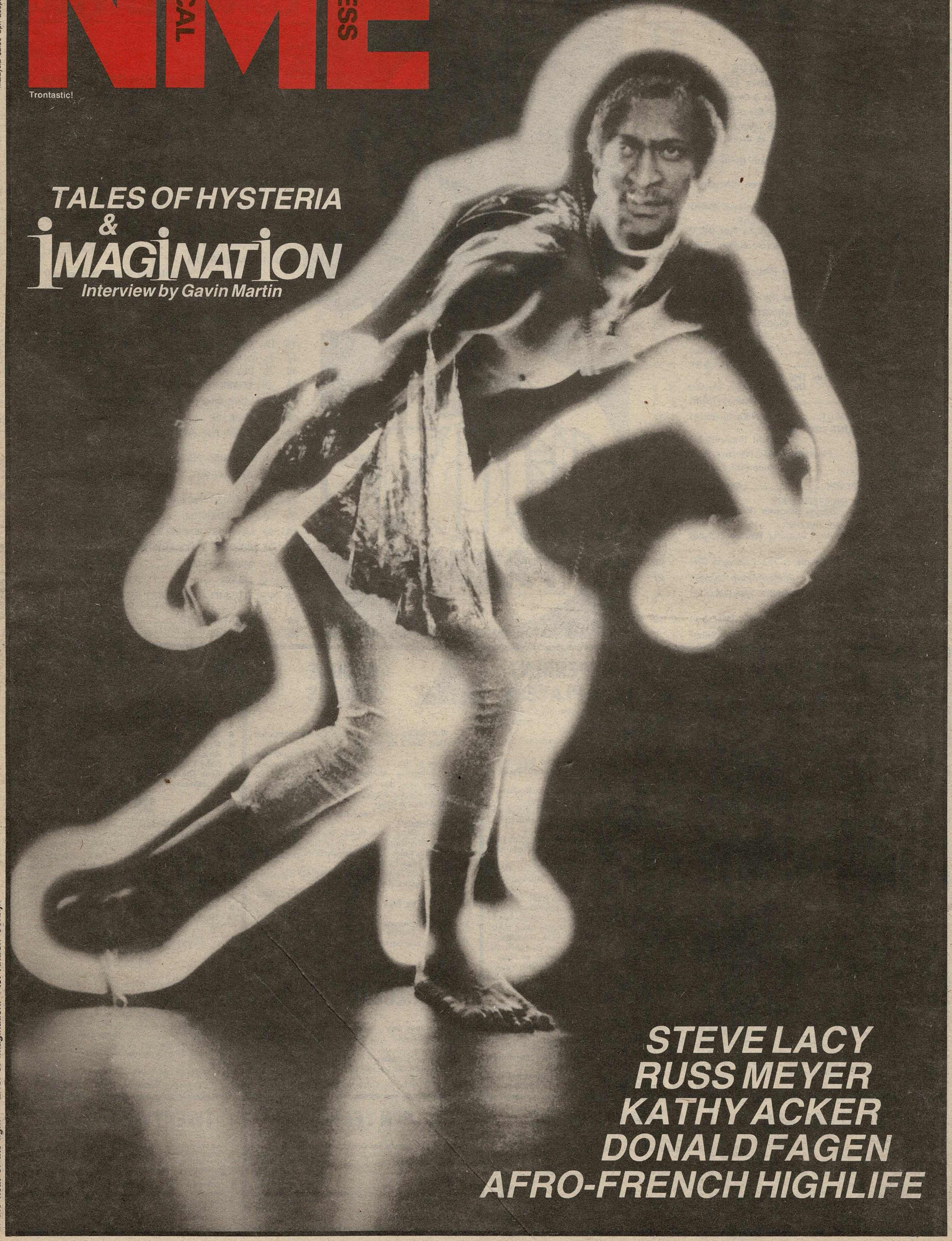
Trontastic!

EXPRESSO VIDEO

NME/MAXELL TAPE OFFER
60 MINUTES FOR £15.99

TALES OF HYSTERIA & IMAGINATION

Interview by Gavin Martin



STEVE LACY
RUSS MEYER
KATHY ACKER
DONALD FAGEN
AFRO-FRENCH HIGHLIFE

In the heat of the light — Errol of Imagination. Pic: Antron Corbijn

UK SINGLES

ONE	Last Week			Weeks In	Highest
	4	YOU CAN'T HURRY LOVE	Phil Collins (Virgin)	5	1
2	6	ORVILLE'S SONG.	Keith Harris & Orville (BBC)	4	2
3	2	A WINTER'S TALE	David Essex (Mercury)	4	2
4	(—)	THE STORY OF THE BLUES ...	WAH (Eternal)	1	4
5	20	DOWN UNDER	Men at Work (Arista)	2	5
6	3	SAVE YOUR LOVE	Renee & Renato (Hollywood)	9	1
7	10	BUFFALO GALS	Malcolm McLaren (Charisma)	6	7
8	4	BEST YEARS OF OUR LIVES	Modern Romance (WEA)	8	4
9	11	IF YOU CAN'T STAND THE HEAT	Bucks Fizz (RCA)	5	9
10	18	EUROPEAN FEMALE	The Stranglers (Epic)	2	10
11	18	CACHARPAYA	Incantation (Beggars Banquet)	3	9
12	26	HEARTACHE AVENUE	Maisonettes (Ready Steady Go)	3	12
13	8	TIME (CLOCK OF THE HEART)	Culture Club (Virgin)	7	1
14	(—)	ELECTRIC AVENUE	Eddy Grant (Ice)	1	14
15	12	HYMN	Ultravox (Chrysalis)	7	7
16	22	STEPPIN' OUT	Joe Jackson (A & M)	2	16
17	5	ALL THE LOVE IN THE WORLD	Dionne Warwick (Arista)	3	5
18	7	OUR HOUSE	Madness (Stiff)	7	5
19	15	THEME FROM ET	John Williams (MCA)	4	15
20	14	YOUNG GUNS (GO FOR IT)	Wham! (Innervision)	9	3
21	(—)	OH DIANE	Fleetwood Mac (Warner Bros)	1	21
22	27	RIO	Duran Duran (EMI)	9	8
23	28	UNDER ATTACK	Abba (Epic)	5	23
24	23	STATE OF INDEPENDENCE	Donna Summer (Warner Bros)	10	13
25	(—)	UP WHERE WE BELONG	Joe Cocker & Jennifer Warnes (Island)	1	25
26	(—)	DEAR ADDY	Kid Creole & The Coconuts (Ze)	3	26
27	(—)	MIND UP TONIGHT	Melba Moore (Capitol)	1	27
28	(—)	GLORIA	Laura Branigan (Atlantic)	1	28
29	21	LET'S GET THIS STRAIGHT	Dexys Midnight Runners (Mercury)	6	10
30	16	FRIENDS	Shalamar (Solar)	6	9

Eddy Grant straight in at No. 14 *Pic Paul Cox*

NEW MUSICAL EXPRESS HOT PARADE

UK LONG PLAYERS

ONE	Last Week			Weeks in	Highest
	1	THE JOHN LENNON COLLECTION	John Lennon (Parlophone)	8	1
2	21	BUSINESS AS USUAL	Men At Work (Epic)	2	2
3	3	RIO	Duran Duran (EMI)	30	2
4	10	HELLO I MUST BE GOING	Phil Collins (Virgin)	10	2
5	2	HEARTBREAKER	Dionne Warwick (Arista)	11	2
6	4	RAIDERS OF THE POP CHARTS	Various (Ronco)	4	4
7	11	KISSING TO BE CLEVER	Culture Club (Virgin)	13	2
8	6	THE SINGLES — THE FIRST TEN YEARS	Abba (Epic)	8	1
9	(—)	CACHARPAYA	Incantation (Beggars Banquet)	1	9
10	7	FRIENDS	Shalamar (Solar)	17	4
11	8	PEARLS II	Elkie Brooks (A & M)	9	3
12	14	RICHARD CLAYDERMAN	Richard Clayderman (Delphine)	5	10
13	17	GREATEST HITS	Olivia Newton-John (EMI)	8	11
14	24	QUARTET	Ultravox (Chrysalis)	7	6
15	5	DIG THE NEW BREED	The Jam (Polydor)	4	2
16	18	COMPLETE MADNESS	Madness (Stiff)	25	1
17	(—)	LOVE OVER GOLD	Dire Straits (Vertigo)	14	1
18	22	THRILLER	Michael Jackson (Epic)	5	18
19	15	FROM THE MAKERS OF . . .	Status Quo (Vertigo)	9	3
20	16	THE KIDS FROM FAME	Various (BBC)	25	1
21	25	TOO-RYE-AY	Dexys Midnight Runners (Mercury)	15	1
22	12	THE RISE AND FALL	Madness (Stiff)	9	5
23	9	LIONEL RICHIE	Lionel Richie (Motown)	7	9
24	30	UPSTAIRS AT ERIC'S	Yazoo (Mute)	17	1
25	27	SINGLES — 45'S AND UNDER	Squeeze (A&M)	10	2
26	(—)	MIDNIGHT LOVE	Marvin Gaye (CBS)	5	11
27	(—)	FELINE	The Stranglers (Epic)	1	27
28	(—)	THE ART OF FALLING APART	Soft Cell (Some Bizarre)	1	28
29	19	GREATEST HITS	Beatles (Parlophone)	8	11
30	(—)	LIVE EVIL	Black Sabbath (Vertigo)	1	30

INDEPENDENT SINGLES

1	(1)	**Fat Man**	Southern Death Cult (Situation 2)
2	(2)	**Shipbuilding**	Robert Wyatt (Rough Trade)
3	(5)	**Halloween**	Dead Kennedys (Statik)
4	(3)	**The Other Side Of Love**	Yazoo (Mute)
5	(4)	**Heartache Avenue**	Maisonettes (RSG)
6	(9)	**Bela Lugosi's Dead**	Bauhaus (Small Wonder)
7	(8)	**Alice**	Sisters Of Mercy (Merciful Release)
8	(14)	**Give Me Fire**	GBH (Clay)
9	(24)	**Groovin' In Green**	March Violets (Merciful Release)
10	(21)	**Nellie The Elephant**	Toy Dolls (Volume)
11	(12)	**Summer Of '81**	Violators (No Future)
12	(7)	**For You**	Anti Nowhere League (WXYZ)
13	(28)	**Baby Baby**	Vibrators (Anagram)
14	(16)	**Orders Of The Day**	Combat 84 (Victory)
15	(11)	**More Than A Dream**	Farmers Boys (Backs)
16	(22)	**Temptation**	New Order (Factory)
17	(10)	**How Does It Feel**	Crass (Crass)
18	(17)	**Plain Sailing**	Tracy Thorn (Cherry Red)
19	(6)	**Save your Love**	Renee & Renato (Hollywood)
20	(19)	**Chinese Take Away**	Adicts (Razor)
21	(—)	**Feels Like Winter Again**	Fit Lux (Cocteau)
22	(13)	**Into The Abyss**	Sex Gang Children (Illuminated)
23	(23)	**For Whom The Bell Tolls**	Fad Gadget (Mute)
24	(—)	**Lullabies**	Cocteau Twins(4AD)
25	(15)	**East World**	Theatre of Hate (Burning Rome)
26	(—)	**Gi's A Job**	Yossers Gang (Rialto)
27	(—)	**The Last Laugh**	Fits (Rondolet)
28	(—)	**Nirvana**	Icicle Works (Troll Kitchen)
29	(27)	**Baby Turns Blue**	Virgin Prunes (Rough Trade)
30	(18)	**Drumbeat For Baby**	Weekend (Rough Trade)

INDEPENDENT LONG PLAYERS

1	(1)	**Pillows And Prayers**	Various (Cherry Red)
2	(2)	**Upstairs At Eric's**	Yazoo (Mute)
3	(3)	**Plastic Surgery Disasters**	Dead Kennedys (Statik)
4	(5)	**The Day The Country Died**	Subhumans (Spiderleg)
5	(6)	**Live At Shepperton**	Damned (Big Beat)
6	(4)	**Pissed and Proud**	Peter & The Test Tube Babies (No Future)
7	(7)	**La Variete**	Weekend (Rough Trade)
8	(9)	**Never Mind The Dirt**	Dirt (Crass)
9	(11)	**Leather Bristles Studs & Acne**	GBH (Clay)
10	(17)	**When The Punks Go Marching In**	Abrasive Wheels (Riot City)
11	(8)	**Voice Of A Generation**	Blitz (No Future)
12	(20)	**Songs To Remember**	Scritti Politti (Rough Trade)
13	(21)	**In The Flat Field**	Bauhaus (4AD)
14	(10)	**I'd Like To See You Again**	A Certain Ratio (Factory)
15	(13)	**A Broken Frame**	Depeche Mode (Mute)
16	(16)	**The Sound Of Music**	Adicts (Razor)
17	(23)	**Garlands**	Cocteau Twins (4AD)
18	(25)	**The Maverick Years**	Wah (White Label)
19	(12)	**If I Die I Die**	Virgin Prunes (Rough Trade)
20	(14)	**Burning Ambition—The History of Punk**	Various (No Future)
21	(30)	**The Bedroom Album**	Jah Wobble (Jah)
22	(—)	**A Distant Shore**	Tracy Thorn (Cherry Red)
23	(—)	**1981-82—The Mini Album**	New Order (Factory)
24	(19)	**Warrior Rock**	Toyah (Safari)
25	(26)	**Movement**	New Order (Factory)
26	(15)	**Christ The Album**	Crass (Crass)
27	(18)	**Where's The Pleasure**	Poison Girls (Xntrix)
28	(22)	**UB44**	UB40 (Dep International)
29	(28)	**Nothing Can Stop Us Now**	Robert Wyatt (Rough Trade)
30	(29)	**Part Of America**	The Fall (Cottage)

REGGAE SINGLES

1	**Not Giving Up**	Don Carlos (Hitbound)
2	**They Don't Know Jah**	Wailing Souls (Greensleeves)
3	**Love of Jah**	Barrington Levy (Gorgon)
4	**Just Talking**	Michael Prophet (Greensleeves)
5	**Raggy Joey Boy**	Tapper Zukie (Mobiliser)
6	**Black Mother Prays**	Jimmy Riley (Orange)
7	**Wild Like A Tiger**	Eek-A-Mouse (Greensleeves)
8	**Reflection**	Barry Biggs/Ruddy Thomas (Mobiliser)
9	**Pass The Ball**	Tony Tuff (Observers)
10	**Turning Point**	Eli Immanuel (Silver Camel)
11	**Rasta, Man Of Dignity**	Barry Brown (Mandingo Hot Steppers)
12	**Give Thanks And Praise**	Sugar Minott (Hitbound)
13	**Under The Tree**	The 4th Harmonic (Observers)
14	**Deep Meditation**	Derrick Lenroy & Ringo (Body Music)
15	**Health and Strength**	Bobby Culture (Leggo)

REGGAE LPs

1	**Raggy Joey Boy**	Tapper Zukie (Mobiliser)
2	**Back To Roots**	The Gladiators (L'Escargot)
3	**Now**	The Paragons (Starlight)
4	**Think Constructively**	Sammy Dread (Heart Beat)
5	**The Youth Of Today**	Musical Youth (MCA)

Compiled by OBSERVER STATION

US SINGLES

1	**Down Under**	Men At Work (Columbia)
2	**The Girl Is Mine**	Michael Jackson & Paul McCartney (Epic)
3	**Dirty Laundry**	Don Henley (Asylum)
4	**Maneater**	Daryl Hall & John Oates (RCA)
5	**Sexual Healing**	Marvin Gaye (Columbia)
6	**Mickey**	Toni Basil (Radial Choice)
7	**Africa**	Toto (Columbia)
8	**Baby Come To Me**	Patti Austin (Qwest)
9	**Rock The Casbah**	The Clash (Epic)
10	**Heartbreaker**	Dionne Warwick (Arista)

US LPs

1	**Business As Usual**	Men At Work (Columbia)
2	**Built For Speed**	Stray Cats (EMI-America)
3	**H_2O**	Daryl Hall & John Oates (RCA)
4	**Get Nervous**	Pat Benatar (Chrysalis)
5	**Lionel Richie**	Lionel Richie (Motown)
6	**Coda**	Led Zeppelin (Swan Song)
7	**Midnight Love**	Marvin Gaye (Columbia)
8	**Thriller**	Michael Jackson (Epic)
9	**Combat Rock**	The Clash (Epic)
10	**Long After Dark**	Tom Petty & The Heartbreakers (Backstreet)

Courtesy Billboard Publications Ltd.

ITALY

1	**Words**	F. R. David (CBS)
2	**Hard To Say I'm Sorry**	Chicago (WEA)
3	**Der Kommissar**	Falco (CGD-MM)
4	**Eye Of The Tiger**	Survivor (CBS)
5	**Ballo Ballo**	Raffaella Carra (CGD-MM)
6	**Disco Project**	Pink Project (CGD-MM)
7	**Mantle Piece**	Gazebo Baby (CGD-MM)
8	**You Are Danger**	Gary Lou (Disco Magic)
9	**I Know There's Something Going On**	Frida (CBS
10	**I Won't Let You Down**	PhD (WEA)

Courtesy Germano Ruscitto Billboard

FIVE YEARS AGO

1	**Mull Of Kintyre**	Wings (Parlophone)
2	**Love's Unkind**	Donna Summer(GTO)
3	**It's A Heartache**	Bonnie Tyler (RCA)
4	**Up Town Top Ranking**	Althia & Donna (Lightning)
5	**Don't It Make My Brown Eyes Blue**	Crystal Gayle (United Artists)
6	**Dance, Dance, Dance**	Chic (Atlantic)
7	**Floral Dance**	Brighouse Rastrick Band (Logo)
8	**Let's Have A Quiet Night In**	David Soul (Private Stock)
9	**Native New Yorker**	Odyssey (RCA)
10	**How Deep Is Your Love**	Bee Gees (RSO)

TEN YEARS AGO

1	**The Jean Genie**	David Bowie (RCA)
2	**Long Haired Lover From Liverpool**	Little Jimmy Osmond (MGM)
3	**Hi Hi Hi**	Wings (Parlophone)
4	**You're So Vain**	Carly Simon (Elektra)
5	**Ball Park Incident**	Wizzard (Harvest)
6	**Blockbuster**	Sweet (RCA)
7	**Solid Gold Easy Action**	T. Rex (T. Rex)
8	**Crazy Horses**	Osmonds (MGM)
9	**Big Seven**	Judge Dread (Big Shot)
10	**Gudbuy T'Jane**	Slade (Polydor)

FIFTEEN YEARS AGO

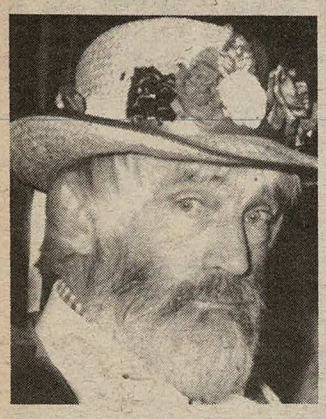
1	**The Ballad Of Bonnie And Clyde**	Georgie Fame (CBS)
2	**Walk Away Renee**	Four Tops (Tamla Motown)
3	**Daydream Believer**	Monkees (RCA-Victor)
4	**Hello Goodbye**	Beatles (Parlophone)
5	**Everlasting Love**	Love Affair (CBS)
6	**Magical Mystery Tour**	Beatles (Parlophone)
7	**Am I That Easy To Forget**	Englebert Humperdinck (Decca)
8	**I'm Coming Home**	Tom Jones (Decca)
9	**World**	Bee Gees (Polydor)
10	**Thank U Very Much**	Scaffold (Parlophone)

TWENTY YEARS AGO

1	**Dance On**	Shadows (Columbia)
2	**Return To Sender**	Elvis Presley (RCA)
3	**The Next Time**	Cliff Richard (Columbia)
4	**Bachelor Boy**	Cliff Richard (Columbia)
5	**Diamonds**	Jet Harris & Tony Meehan (Decca)
6	**Globetrotter**	Tornados (Decca)
7	**Like I Do**	Maureen Evans (Oriole)
8	**Comin' Home Baby**	Mel Torme (London)
9	**Lovesick Blues**	Frank Ifield (Columbia)
10	**Guitar Man**	Duane Eddy (RCA)

NME NEW MUSICAL EXPRESS

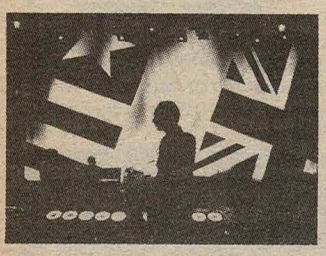
INSIDE INFORMATION



MALCY'S SQUARE DANCE 4
BUCKS FIZZ 5

PRINT: GIRL GROUPS 6
MICKEY'S NO MONKEE 7
KATHY ACKER 8
STEVE LACY 10
SINGLES 12
AFRO-FRENCH HIGHLIFE 13
DONALD FAGEN 14

SILVER SCREEN 16
RUSS MEYER 19
IMAGINATION 20
LPs: ECHO 23
NME/MAXELL VIDEO 25
TOUR NEWS 26
RECORD NEWS 27
GIG GUIDE 29



LIVE! STEPPIN' OUT 32
PRESSING PROBLEMS 35
X-WORD 35
REGGAE RUNNINGS 37
GASBAG 38
T-ZERS 39

Lizzy split

THIN LIZZY have decided that, in the current headlong rush for extinction that's afflicting so many bands, they can no longer stand idly by while others grab the headlines. So they, too, have announced that they're splitting up.

This means that their major UK concert schedule — reported before Christmas, and running from February 9 to March 20 — now becomes their farewell tour, and the disbandment takes effect as soon as it ends.

Lizzy have been a powerful force on the international rock scene for ten years, though their personnel has always remained fluid, with only Phil Lynott and Brian Downey running the full course. Scott Gorham has been a fixture for some time, and Darren Wharton has played keyboards for three years, while the latest recruit is guitarist John Sykes — he only joined the band last year from The Tygers Of Pan Tang.

Over the years, various guitarists like Eric Bell, Brian Robertson, Gary Moore, Midge Ure and Snowy White have come and gone. The latest line-up was to have been something of a departure in that it introduced twin lead guitars (Gorham and Sykes), but now this innovation will only be heard on the farewell tour and the final Lizzy album — titled 'Thunder And Lightning', the LP has just been completed and will be released to coincide with the tour.

Apparently there were no internal feuds or disagreements leading to the break, but simply a mutual decision to finish. What hasn't yet been revealed is the future plans of the five members — but it seems certain that Lynott, in view of his previous solo ventures running parallel with his Lizzy commitments, will now develop his solo career. It's also possible that one or two of the other Lizzy members could continue to work with him.

Tories lose at Reading

THE 1983 READING Festival was given the official go-ahead last week, in what proved to be a humiliating defeat for the Tory-controlled Reading Borough Council, who had sought to evict the event from its traditional Richfield Avenue site.

The Tories had tabled a motion that it should be moved to an alternative site, though promoter Harold Pendleton had warned that he would pull out of Reading altogether if this were to happen.

The issue had been in the balance for several weeks but, when it came to the crunch vote, several Tories refused to toe the official line — Stephen Foley, for instance, abstained on the grounds that it would be "poor business ethics" to re-locate the festival in just seven months.

The Liberals were originally split over the issue, and could have swung the vote the other way, but eventually stuck together in favour of retaining the Richfield site. The Labour line has always been that the festival is an asset to the town.

Commented Pendleton: "It's been a long drawn-out process, and I was taken aback that it's become a political issue. It was clear that the parties made totally political decisions about it. Hopefully after the May elections, we won't be a political football any more."

The Reading organisers have always had to re-apply on an annual basis for permission to stage the festival, and it seems that this latest application was unfortunate in running smack into the build-up to the local elections. The same procedure will need to be followed for the 1984 festival, but its chances of success will depend upon the shape of the council after the May election.

Meanwhile, this year's event goes ahead at Reading for the 13th consecutive year — as usual, at Bank Holiday weekend (August 26—28). And booker Jack Barrie told *NME* that 1983 will see a shift of emphasis away from heavy metal. He said: "For the last couple of years, we've gained a reputation for being a mainly metal festival, but this year we shall be moving towards more contemporary rock."

Mr Hell — a must to a Voidoid. Pic: Pennie Smith

HELL FIRE'S A COMIN'

RICHARD HELL & THE VOIDOIDS are now set for a short UK tour next month, confirming *NME's* forecast six weeks ago.

They'll be here for the period February 15-22, the highlight coming on the Sunday (20) when they headline at London's Lyceum Ballroom. Promoters Head Music are still finalising provincial dates, and these are expected to be announced next week.

A founder member of Television (with Tom Verlaine) and later with Johnny Thunder's Heartbreakers, Hell launched The Voidoids in 1976 — but the outfit had folded by the end of the decade, with Hell having apparently retired. But he was back on the US circuit last autumn with a re-shaped band, and now he's about to head across the Atlantic.

It's not yet known which of the original Voidoids are still with him — certainly drummer Marc Bell has long since departed to join The Ramones.

But Hell's arrival here will coincide with the February 18 release of the first album from The Voidoids Mk. 2 — titled 'Destiny Street', it's on the new I.D. Records label (distributed by IDS).

Reebop in Traffic days.

REEBOP DIES IN SWEDEN

REEBOP KWAKU BAAH, the African percussionist best-known for his work with Traffic, died last week at his home in Stockholm after suffering a brain haemorrhage.

Hailing from Ghana, he was drafted into Traffic in 1971 and remained with them for three years, finally quitting the band midway through their farewell tour. During that period, he was involved in several classic albums, including 'Welcome To The Canteen', 'The Low Spark Of High Heeled Boys', 'Shoot Out At The Fantasy Factory' and 'On The Road'.

His next long-term project was with the German band Can, whom he joined at the instigation of his ex-Traffic colleague Rosko Gee. he also released his own album in 1977 called 'Trance', which he recorded in Morocco.

Last year Reebop was re-united with Rosko Gee, who was then planning an album of instrumental tracks. The sessions resulted in the formation of a new band named Zahara, signed to Island's Antilles label. Release of Zahara's debut album 'Flight Of The Spirit' will go ahead as scheduled on February 7 — it is now dedicated to Reebop's memory.

Two tapes in one.

Buy a Maxell cassette with Epitaxial tape, and you get two types of tape in one.
Because 'Epitaxial' means that two types of magnetic particle are bonded on to the tape together.
The first type – gamma-ferric oxide – is good at recording at low and middle frequency notes. The second – cobalt-ferrite – is good at recording higher frequencies.
Put them together, and you get the best of both worlds. Maxell Epitaxial tape.

maxell

Break the sound barrier.

Maxell (UK) Ltd., 1 Tyburn Lane, Harrow, Middlesex HA1 3AF. Tel: 01-423 0688.

NME is published weekly by IPC Magazines, Head Office King's Reach Tower, Stamford Street, London, SE1 England. Annual subscription $97.00 including air speeded delivery. Second class postage paid at Jamaica N.Y. 11431. Air Freight and mailing; U.S.A. Postmaster and send address changes to NME, Publications Expediting incorporated, 200 Meacham Avenue, Elmont, N.Y. 11003, USA.

SHORT SHARP SHOTS

Batcave flies again

☐ From the very bowels of London town comes the second (and third) stages of that dark pit of a club, **The Batcave**. The first step runs fairly close, in purpose and position, to the original, opening on 26th January at the Subway, Leicester Square. The subway has up until now been a stictly run gay 'cruising' club with a bar on any form or womankind but **Son of Batcave** will be of hetero nature.

The second phase will be a larger venture known as **The Sun Of Batcave** (confusing eh?) with the emphasis on 'live' bands. Opening on Friday 28th January it should put some blood and bite into the ailing London circuit. Other clubs moving to this second venue (previously an Arab club called **The 1001 Nights Club** off Berkeley Square, Mayfair) will be **The Language Lab** and **The Soul Furnace.**

Dollar collared

☐ Dollar vocalist **David Van Day** was all out of breath when he was asked to inflate a breathalyser bag. After failing to do so he was found guilty on a drink-drive charge and fined £100 by a London Magistrates Court. He was also banned from driving for a year.

Rocky horrorscope

☐ **Sylvester Stalione** has gone berserk over astrology and has ordered the entire cast of his new flick to be vetted by his personal astrologer to ensure that they are compatible before they are hired.

Taurus Sly in bullish mood

Yes, even **John Travolta**! Chubby Sly has also decided that Travolta is out of shape; he's made Paramount build a $150,000 gym filled with body building gimmicks, and is even teaching the Greasy one how to work out properly.

Weller tops CND festival

☐ **Paul Weller** will share an unusual supporting role with Hazel O'Connor when both musicians — as well as celebs like comedian Dave Rappaport — help CND's Chairwoman **Joan Ruddock** launching the appeal for funds which should make possible a 'youth music festival for peace'.

The festival, scheduled for May 7th in London's Brockwell Park, is expected to draw thousands of young people from all over the country and from Europe.

Weller has already committed himself to playing, commenting that "until we achieve nuclear disarmament, we are living on borrowed time".

For further info, contact Youth CND Organiser Chris Dalton on 01-263-0977. Or write to: The Festival Appeal Fund, YCND, 11 Goodwin St, London N4, enclosing an SAE for receipt.

NME goes round the outside to The Mud Club, where square is hip

Doh-Si-Doh step on ma blue felt hat! *Pic: Chris Clunn*

MAYOR McLAREN & THE NEW SQUARE DEAL

BUFFALO MAL, never one to leave a good idea scratching, played his latest fiddle on the clean living gauchos and gauche gals who attended the opening of The Mud Club last Friday. Armed with a copy of 'Buffalo Gals' and a megaphone, the thinking man's Elma Fudd treated all to a quick step lesson in the art of hillbilly waltzing: The Barn Dance had arrived.

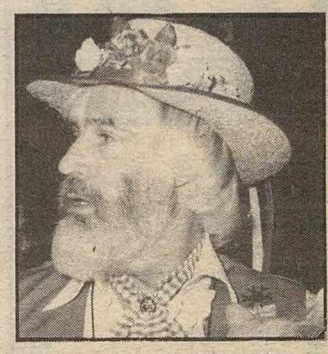
The Mud is the latest fling from the queen of the one night club stand, Phillip Salon (who stands somewhere between the Kray twins and Steve Strange on the niterie scale). Situated amidst the pickpockets and pinheads of Leicester Square, the club nestles comfortably within the graffiti splashed walls of 'cruising' joint The Subway. The hoe-down itself was clubvined as having Cheddar George as 'dread at the controls'. Fortunately the 'boy' failed to arrive, thus leaving DJ Dave Dirtbox to scratch the Beatroute red-necks into shape before the promenading popped into action.

The crowds started itching for a spin as soon as the real life Morris Dancer (hired for the evening) began some hard core MC-ing and led a (by now) more than enthusiastic bunch of Walton-ites into a series of Cumberland Reels and Brighton Pans. One time pardners were chucked to the night air as all sense of co-ordination and care disappeared in a flash of gingham shirts and petticoats.

The real Doh Si Doh-ing was introed by John Boy McLaren, firmly entrenched beneath a World's End bowler. Hand picked Buffalo Boys and Gals (eight in all) shaped up and squared out as the master of ceremonies invited them to 'go round the outside', to 'promenade' and to 'Doh Si Doh your partners'. McLaren laughed a lot, the crowd cheered a lot and the Buffalos reeled faster than a repeat of the Blackstuff.

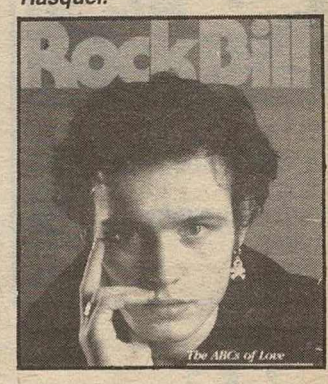
Whether the idea will catch on is up to the clubbites, most of whom spent the evening bumping and brawling in vain attempts to repeat the stickier aspects of Squaring. The nationals (bar *The Times* of course) were all there and are obviously set to fall Stetson and all into the arms of this Chicken George ploy. McLaren (who wanted to take the whole show into the streets) was clucking with pride. The rest seemed content in following (or should that be wallowing?) in the tune that the pipe was calling.

DAVID DURRELL



Ye olde ethnic Morris ranter

Adam changes his name in a vain attempt to give an impression of musical progression. Sent in by Ester Rasquel.



Jeffrey Lee Pierce *Pic: Joe Stevens*

GUN CLUB RE-LOADS

LAST WEEK'S rumours that the Gun Club had split to facilitate a performance partnershp between Club leader Jeff Pierce and dB Peter Hosapple have proven unfounded, say spokesmen from the band's Animal Records HQ.

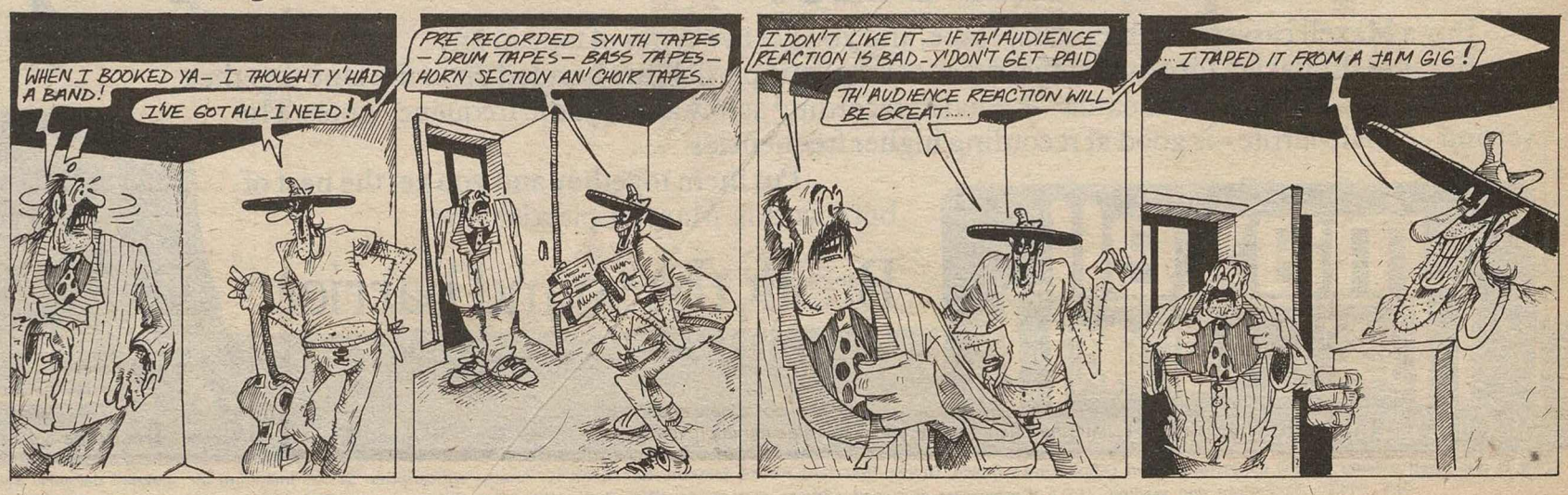
A new lineup *has* been recruited however and last Friday recorded a quintet of tracks for March release as an EP. This disc will coincide with the re-vamped Gun Club's return to Britain the same month.

Dee Pop from the Bush Tetras — recently gigging round Manhattan with Pierce as part of 'The Mysterious Trees' — is the new Gun Club drummer and Jim Duckworth from Panther Burns has joined on guitar. So far the Club have no permanent bassist but are using "a session guy". The future of Patricia Morrison (whose bass-playing does not appear on the newly-cut track) seems unclear. "She might go on the road with them," volunteered a spokesperson from Animals, "but they really haven't decided on a new bassist yet".

Peter Hosapple, on the other hand, is not deserting the dBs for the Club despite his numerous solo outings and openings spots for them. "These guys all play in a lot of configurations," said Animal Records administrator Ed Strait. "There's the Bel-Aires, who are one offshoot of Panther Burns, and Dee Pop also plays in the 'Blue Pics with his wife Deerfrance."

"After all, everybody's got to keep paying their rent."

the lone groover benyon


WHEN I BOOKED YA- I THOUGHT Y'HAD A BAND!
I'VE GOT ALL I NEED!
PRE RECORDED SYNTH TAPES - DRUM TAPES - BASS TAPES - HORN SECTION AN' CHOIR TAPES....
I DON'T LIKE IT — IF TH' AUDIENCE REACTION IS BAD - Y'DON'T GET PAID
TH' AUDIENCE REACTION WILL BE GREAT.....
.... I TAPED IT FROM A JAM GIG!

portrait of the artist as a CONSUMER

BUCKS FIZZ

Fizzing L—R: Bobby, Cheryl, Michael and Jay

JAY ASTON

LIVE PERFORMERS
***A Chorus Line* (Broadway Cast)**
Toni Basil
MUSICAL INFLUENCES
Black dance music
Soul/funk
BOOKS
Watership Down
***Vogue* magazine**
FILMS
All old Hollywood Musicals
Superman I & II
Fantasies
TV
Top Of The Pops
Good films
Horror movies
COMEDIANS
My dad (comedian Ted Durante)
Morecambe & Wise
The Two Ronnies
RECORDS/MUSIC
Olivia Newton-John
Toni Basil
Roxy Music
Bryan Ferry's 'Avalon' LP
Donna Summer

LIKES
Keep fit
All forms of physical activity!
Buying and wearing good clothes
Making outfits that work (they don't all turn out well)

DISLIKES
Filling my car with petrol
Anything to do with cars

FOODS
Strawberries and sea food
DRINKS
Tea & coffee
Fruit juice
Pina Colada
White wine (rarely drink)
RULES OF LIFE (funny or serious)
Take risks — the chances are you'll never regret them

CHERYL BAKER

LIVE PERFORMERS
Crosby, Stills & Nash and Joni Mitchell 1972 Wembley
Evita
MUSICAL INFLUENCES
Joni Mitchel
All harmony groups since The Everly Brothers
BOOKS
All James Herriott's books
FILMS
Airplane
E.T.

Old romances like *Wuthering Heights* and *Jane Eyre*
TV
The Young Ones
COMEDIANS
Steve Martin
RECORDS/MUSIC
'Bluer Than Blue' Michael Johnson
'Chiquiquita' Abba
'Dirty Work' Steely Dan
LIKES
Sport
People with a sense of humour

Working in the studio
DISLIKES
Garlic
Smoking
FOODS
Indian and Italian
DRINKS
Vodka and tonic
Anything
RULES OF LIFE (funny or serious)
To stay as cheerful as I can and not to let my problems disturb other people

BOBBY GEE

LIVE PERFORMERS
The Hollies

MUSICAL INFLUENCES
Bowie
The Beatles
The Stones — not too much today

BOOKS
Mayfair
Playboy
Books on my hobbies — coin collecting and metal detecting and old artifacts

FILMS
Straw Dogs
TV
When The Boat Comes In
Boys From The Black Stuff
COMEDIANS
The Two Ronnies
Situation humour
RECORDS/MUSIC
'Miss You Nights' Cliff Richard
'Golden Years' David Bowie
Lou Reed's 'Transformer' LP

LIKES
Golf
Hobbies in general
FOODS
Egg
Bacon
Bacon pudding
Suet puddings
Stodge
DRINKS
Tea
RULES OF LIFE (funny or serious)
My own conscience

DISLIKES
Hotel rooms
Shopping

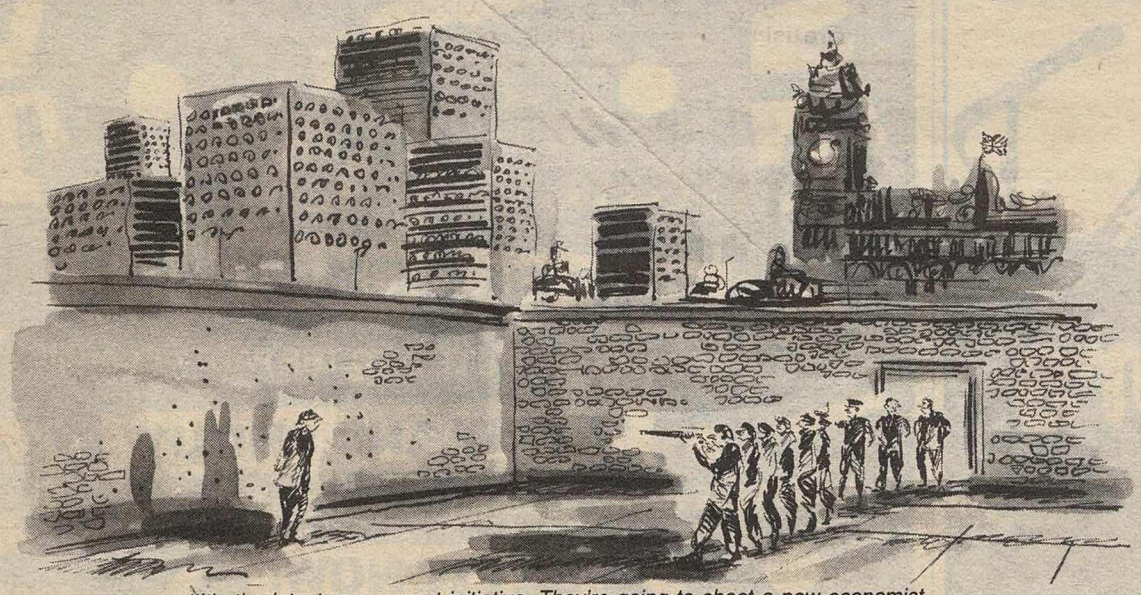
MICHAEL NOLAN

LIVE PERFORMERS
Manhattan Transfer
Diana Ross
MUSICAL INFLUENCES
Used to listen to records in the '60s The Beatles, but not strongly
BOOKS
Non fiction
Biographies
War reports
FILMS
The Champ
The Sound Of Music
Ben Hur
TV
Coronation Street

Dallas
***Dynasty* and any soap operas with scandals**
COMEDIANS
Les Dawson
Frankie Howerd
RECORDS/MUSIC
'Bridge Over Troubled Water' (all time favourite)
'The Winner Takes It All' Abba
'If Love Is Real' Olivia Newton-John
LIKES
Lying in the sun
DISLIKES
Smoking

Nothing to do
Free time
Cinema
Keep fit
Tattoos
Traffic lights
Traffic jams
Washing my car
FOODS
Indian
DRINKS
Fruit juices
Not too crazy about alcohol, but a little white wine with Perrier Water on occasions
RULES OF LIFE (funny or serious)
Enjoy it

lowry

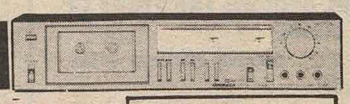


"It's the latest government initiative. They're going to shoot a new economist every day until the financial and industrial situation improves."

CATCH US WITH OUR PIONEERS DOWN.

We've cut the prices on Pioneer...Pioneer cassette decks, Pioneer tuner- amplifiers. . . brand new, top quality hi-fi at prices only we can reach.

CT200



Excellent and elegant . . . *20W per channel* (RMS) power in a slimline *tuner/amplifier* with FM Stereo, MW and LW bands. It's a super start to a quality system, and a *super low price too!*

£59.95 EACH

A £60 cassette deck that looks £100 . . .with *'feather-touch' electronic controls* and a smart, slim design, this is a great way to upgrade your tape sounds for a song. *With Dolby too.*

SX400L

THESE BRAND NEW OFFERS CARRY A FULL 1 YEAR GUARANTEE

THE HI-FI SURPLUS STORE

62 Weymouth St, London W1. 01-486 9981
Access/Visa/HP OK. Ask for our exclusive Price List.
Open Tues-Fri 9.30-6pm, Sats 9.30-5pm. Thursdays till 8pm

Marshall Arts Present
IT'S A TOTAL EXPERIENCE
GAP BAND
with YARBROUGH & PEOPLES and GOODIE
HAMMERSMITH ODEON SAT. 5th FEB. 7.30
tickets £5.50 and £4.50 from Theatre Box Office tel. 01 748 4081 and usual agents
BIRMINGHAM ODEON MON. 7th FEB. 7.30
tickets £3.50 from Theatre Box Office tel. 021 643 6101 and usual agents

Once again, you can send your
VALENTINE'S GREETING
in **NME** this year.
Special lovers rate, same as last year,
only 23p a word.
All advertisements must be received by February 10th.
First five advertisements opened will be printed larger than the rest.
Address to **NME "Valentine Classifieds"**.Room 2535, Kings Reach Tower, Stamford St, London SE1 9LS.
NME — Your paper, LOVE it!

A NAIM TO REMEMBER...

FREE 1983 HI-FI CALENDAR
COMPLIMENTS OF
NAIM AUDIO
AND
PRACTICAL HI-FI
in February issue

WHAT'S GOING ON? —we bring you up-to-date with the latest in high-tech hi-fi.

£1,000 system building comparisons
Six top tuners at around £200.

Just for the record
The critics pick their favourite '82 discs.

Plus! Competition
Win Koss miniature headphones.

Ask for it by Naim

PRACTICAL HI-FI

on sale Jan 22nd
80p

☆☆☆☆ LIVE BANDS ☆☆☆☆ LIVE BANDS ☆☆☆☆ LIVE BANDS ☆☆☆☆

MGP INTERNATIONAL CONCERTS

Mead Gould Promotions
PART OF THE MIXGATE GROUP LIMITED
Mixgate House, 38 Hamlet Court Road, Westcliff-on-Sea, Essex SS0 7NS.
Telephone: (0702) 339724/5. Telex 995876 Market G.

DIRE STRAITS
Live in Brussels, Vorst Nationale 31st May
Depart 30th May, Return 1st June,£54 includes ticket for concert ● 4 star hotel ● Luxury Coach ● Crosschannel Ferry ● Box 1.

WHITESNAKE
LIVE IN BRUSSELS
Sunday 30th January
£29 includes: ticket for the concert; coaches equiped with videos and toilets; cross channel ferry.
Depart morning 29th January; Return morning 31st January Box 2 National Coach pick-up service at major cities available on request.

A deposit of £20 per person will secure a place please tick box for trip required. □1□2
I enclose cheque/p/o to value of £.....
or charge my Access/Barclaycard/American Expressor Diners Club No. .....
Name .....
Address .....
.....
No places required.....
Send cheques/postal orders to:
MEAD GOULD PROMOTIONS

☆☆☆☆ LIVE BANDS ☆☆☆☆ LIVE BANDS ☆☆☆☆ LIVE BANDS ☆☆☆☆

PRINT

The Cookies get cookin'.

TRANSISTOR SISTERS

GIRL GROUPS: THE STORY OF A SOUND

By Alan Betrock (*Delilah Books, £6.55*)

"Conform to norm society; won't stand for impropriety; In the extreme of which you dream you must always join the team . . ." (Phil Spector)

THE GIRL group sound is widely felt to be the highest and purest of all pop forms. It brings together all the elements that facilitate pop's fantasy: rapid turnover of repetitive images, benevolent exploitation, obsession with sound, hysterical triviality . . .

Alan Betrock's *Girl Groups*, the "story" of that sound, is the natural extension of his indispensable *Annotated Discography* of the style. Divided into 12 chapters, it covers virtually every group, songwriter, and producer who worked within the genre: The Shirelles, Phil Spector, The Orlons, Don Kirshner, Lesley Gore, and Shadow Morton, to name but a minute fraction. Some of them are moguls, a few saints.

It is perhaps a timely reminder of the making of great pop records. It was only a year ago that Julie Burchill penned her excellent diatribe about performers and songwriters, about how too many fine examples of the latter fancied themselves as equally fine examples of the former — and vice versa. Some pop stars can sing, some can write, was her message: few can do both well, or even competently. Back to the '60s!

Here we have Alan Betrock — who in recent years has himself produced records by the likes of the dB's and Marshall Crenshaw — telling us "the benefits of the system cannot be ignored . . .", and it is hard to disagree.

Still, however well he expounds the system, I feel *Girl Groups* to be worthy but uninspired. We all know the magic of 'Will You Love Me Tomorrow', 'Uptown', and 'My Boyfriend's Back', but we could have done with a book which rather more radically challenged our assumptions about their creation.

"This is not a book about women in rock," writes Betrock, *"or even girls."* Perhaps that's exactly what it should have been. Perhaps Betrock should have been a little more alert to the sexual codes that determined the genre we know as "girl groups".

It's not that he shirks the issues — it would be hard to find a girl group in the '60s which *wasn't* ripped off — but that his somewhat nostalgic-fetishistic bent prevents him seeing the underlying social/economic causes of the style — its accessibility, its consumption, its decline.

The two outstanding chapters are those on Tamla Motown, written for some reason by Aaron Fuchs. In that they take their subject as the subsect of a larger industry and system, they are considerably more subtle, radical, and disquieting approaches to pop culture.

For, if truth be told, are we not half in love with the cynical manipulations of the great pop entrepreneurs? Do we not relish the disposable and interchangeable nature of the faceless nymphs who paraded their ingenuous banality before even more profoundly moronic teenagers at the Paramount and Brooklyn Fox?

We should admit as much and more. The vein of the Girl Group was mined with equal parts fear and loathing; at the end of the day we are left with a few radiant gems, but perhaps a little of that beauty resides in the sound of rattling coins.

Inasfar as his facts go far, Betrock's "story" is a ripping yarn. His "ideas", though, are conciliatory, always content to sit this side of popular myth. What was the Girl Group ethos and what did it represent for American society? Was it "keep your hands off my baby" or "I sold my heart to the junkman"? What happened to all the writers and musicians who got thrown over in the wake of Beatlemania? And what about those strange '70s comeback records — not 'Tapestry' but Barry Mann's 'Survivor' and Ellie Greenwich's 'Let It Be Written, Let It Be Sung'?

But the system holds together even here, even in the pages of history. Only the Shangri-Las and maybe Martha Reeves seem briefly to challenge it; for the rest, says Ellie Greenwich, "the girls gave, and the girls took, . . . most of them only wanted their couple of years and then wanted to get married and raise a family." Well, I wonder what Florence Ballard really wanted after being chucked out of The Supremes. I wonder what The Shangri-Las wanted when, after being taken for a three-year ride, they were told they didn't even have the rights to their *name*.

Even when it comes to Spector, we get the same old yarns — no observations on the torture of a man more in love with music than anyone around him, frustrated perhaps simply because, unlike God in *Paradise Lost*, he could not enter his own sound-world. (Satan whispers to Ronnie: *Who sees thee (and what is one?), who shouldst be seen/A Goddess among Gods . . .")*

Buy *Girl Groups* for its scrupulous research — all-time best name for a girl group must go to The Tran-Sisters! — and for its pictures many and various. But ask *yourself* those questions about teen dreams, mass heartaches, and career terminations. Betrock says the Girl Group sound "cut across all race, religion, age, and gender classes . . .", but, as The Crystals pondered on their very own mini-'River Deep', *"I wonder . . ."*

BARNEY HOSKYNS

The City Hospital, where the sick get sicker, the pill-poppers get pooped, the doctors get doctored and the nurses get theirs!

Young Doctors in Love

COMING SOON!

BLOCKHEADS

THE BLOCKHEADS

BREATHE NEW LIFE INTO THE PARTY CLASSIC

'TWIST AND SHOUT'

AVAILABLE AS A 7" AND AN EXTENDED DUB MIX 12"

GET IT NOW!

STATIK

STAT 28

Nadar raids UK

FRIENDS OF the Earth, the UK's largest environmental campaigning group, called a special press conference this week to introduce their new Director, Des Wilson (Chairman also of CLEAR, the anti air-pollution lobby) and to announce a vigorous programme of campaigning for 1983.

It includes one major coup: the first public UK visit of noted American consumer campaigner, Ralph Nader.

Nader has agreed to make his first official visit to Britain as the guest of Friends of the Earth and he will be paying a visit to the site of the proposed Sizewell reactor in Suffolk. He will also lead three rallies during his 26—29 April sojourn: one in Central Hall, Westminster, on Wed April 27; one in Leeds on April 28 and another in Bristol on April 29.

Nader will also appear at a schools conference to encourage the involvement of environmental awareness in education (on April 27 in London with Vth and VIth formers participating) as well as a seminar for business and industry chiefs and various private briefings for trade union leaders, politicians and media personnel.

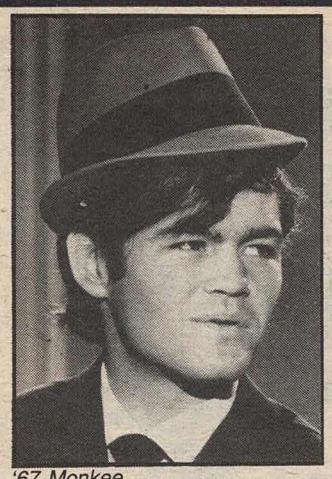
FoE also announced various updates on their Sizewell campaign and their programmes of transport and conservation improvements. But more of a departure occurred when they unveiled a new scheme to vet all 1983 candidates (from all parties) for 'environmental approval' — via a simple ten-point questionnaire.

The questionnaire (whose points range from 'Do you support a national energy policy which excludes any further necessity for nuclear power?' to 'Do you support proposals for the elimination of lead from petrol at the earliest practical moment?') will be administered by local FoE groups to each candidate in their constituency. Where no local group exists, a special group from FoE's London HQ will handle the task.

Candidates whose responses to the ten points render them "environmentally approved" will receive FoE support, a special logo they may use in their election material, and will have the attention of the local media drawn to the way in which they are supporting popular majority opinion.

CYNTHIA ROSE

'62 Corky
— "A career in TV Corking."



'67 Monkee
— "A career in TV. Mmm."

'83 Mr Dolenz
— "A career in TV. Oh, God."

No more Monkee business

AFTER A childhood spent beating animals for the BBC as the adorably cute Corky in *Circus Boy* — under the assumed name of Mickey Braddock — and an adolescence of Monkeeing 'round in a double-breasted shirt, what is there left in life for an ageing Bay City Roller Blueprint?

The answer is simple. Take a ten year sabbatical under the arches at Charing Cross for that sought after world weary look (see pic right), and land yourself a cushy number producing, directing and writing TV programmes.

Yes, one-time anthropoid Mickey is now Mister Michael Dolenz, overlord of London Weekend TV's *Luna, Metal Mickey* and *No Problem*, and any mention of the small screen big wheel's former existence is made only by people who haven't yet been told not to.

The nearest thing to a quote from this former sticksman about his previous musical bent was a mumbled "Er . . . Like, er evolution, man."

A NATURE LOVER

note oilskin base
lowry
DISENCHANTED WITH THE POP BIZ - DRUGS, SEX, TRAVEL, INTER-VIEWS ETC., MONTY HAS BECOME A SOCIALIST SHOE-SHINER...
BEAT THIS ONE PAUL WELLER..
10P. THE UNWAGED & UNEMPLOYED!! TEN POUNDS FOR BLOATED PLUTO-CRATS!!
WE GO ANY-WHERE TO SHINE
P.S. I SHOULD HAVE PUT U2 ON MY XMAS PROS LIST.
YAND WAH!
MINUTES LATER
IT'S HOPELESS! I'VE CYCLED THE LENGTH OF THE COUNTRY AND I'VE NOT SEEN ONE SODDING SHOE!..
I'M FED UP WITH BEING A SKINNY WEAKLING! KARL MARX SAYS HE WILL GUARANTEE TO MAKE ME A NEW MAN. I'LL SEND FOR HIS FREE BOOK NOW!
NEXT DAY
WHILE MONT WAITS FOR KAPITAL, AND DEEJAYS STRUGGLE TO RAISE THE POLITICAL CONSCIOUSNESS OF THE WORKING CLASS...
TO WIN TODAYS TOP ALBUM, ALL YOU HAVE TO DO IS REMEMBER YOUR NAME..
I CAN'T, JIMMY, I CAN'T !!..
A NEW POP FAD SWEEPS THE NATION!..
YOUR RAILROAD GAUGE, YOU KNOW I JUST CAN'T JUMP IT - SOMETIMES IT GETS SO HARD Y'SEE.
I SEE YOU'VE MADE NO ATTEMPTS TO SHOVEL THE GLIMPSE INTO THE DITCH OF WHAT EACH ONE MEANS!
I NEED A STEAMSHOVEL BABY TO UNLOAD MY HEAD!!!.
THE BOB DYLAN REVIVAL!.
I MIGHT LOOK LIKE ALF ROBERTS BUT I FEEL JUST LIKE JESSE JAMES!
TAKING ADVANTAGE OF THE DISTRACTION, THE GOVERNMENT SKIPS THE COUNTRY...
WE GOT AWAY WITH MOST OF WHAT WE WERE AFTER - NEARLY HALF A MILLION
IS THAT ALL THAT WAS LEFT?
NEXT WEEKS BATTLE OF THE GIANTS — BOB DYLAN VS. KARL MARX!!
PROFITS WITHOUT HONOUR.

PAUL YOUNG
& The Family

From the Q Tips to The Family.
The one and only Paul Young
with his dynamic new band...

His Brand New Single
Love Of The Common People
featuring Rico on trombone. Out now in picture sleeve.

CBS PY1

PHOTO: LEON MORRIS

PUNK PORN AND PLAGIARISM

New York novelist KATHY ACKER has a longtime cult following which is now giving way to fame, both in the art world and on the rock/poetry scene. CYNTHIA ROSE asked her about porn, plagiarism and punk energies.

AUTHORESS AND plagiarist Kathy Acker's eight novels have been described as everything from 'post-punk porn' to 'post-punk feminism'; they're mostly controversial first-person narratives which combine detailed eroticism with detailed politics and what Acker calls "pop content".

Their 'I' is deceptive: locations, preoccupations and content can shift at the drop of a paragraph.

"It's a way of remaining invisible," she says. "If you let people assume they know something and then play with their expectations, you can continue to be radical."

When we met Kathy had just come off a European tour in tandem with John Cooper Clarke and a set of more established poets. She was in the UK for a few days to wow the Poetry Olympics, sign her first upmarket publication contract, and finalise arrangements to write a play for London's Almeida Theatre. Channel 4 is also planning to make an arts documentary about her this year.

The voice in which Acker speaks is apt to switch gender or place in time abruptly — plus almost all her characters and plotlines are plagiarised, accounting for titles like *Great Expectations,* or endpaper notes such as, "All events taken from *The Marquis De Sade The Complete Justine Philosophy In The Bedroom And Other Writings* by Count Donatien Alphonse Francois de Sade, *Portrait Of De Sade* by W. Lenning, and myself."

Consider a slice of Acker's 1975 *The Adult Life Of Toulouse Lautrec by Henri Toulouse Lautrec.* Its seven chapters move from titles like "1. The Case Of The Murdered Twerp" through "3. The Desperation Of The Poor" to "5. How Love Can Lead Youngsters To Murder". Chapter 5 interperses the affair of James Dean and a nine-year-old Janis Joplin — "Theirs was the perfect American love affair" — with Acker's precis of *Rebel Without A Cause*, long expositions of the reason "Henry Kissinger is determining our lives in the 1970s", and fake reports from the *National Enquirer* and *Photoplay* on Dean, Joplin and drugs.

You have to be there of course; but when you are it's immensely worthwhile, and also very funny. Acker says she's gotten "more and more into" her plagiarisms — "because I feel that there's no need to write the *stories* any more; it's been done, why bother? Why make up this character and make 'em fuck or not fuck? *Now* what's important is that you work in a context, and that context is social-political personal. Within that you see what needs to be done and what it gives you pleasure to do."

ACKER CAME out of what she describes as "the straight poetry school: where you're taught that you become a poet when you 'find your voice'."

She grew up in New York during the Beat era, with Lenny Bruce playing in the Village, where she observed that "the bigger the poets I saw became, the more they were telling people what reality was — which I had no desire to do."

Her real inspiration came from minimal art. "You know, where they do everything they can to point the finger at whatever image they're interested in. I wanted to point at what interested me, so to use other people's material was *part* of what I wanted.

"Writing to me has always been a way to find out things, learn something. In life people usually tell me what to do or think, and writing became the place where *I* made all the decisions. But I don't like anybody to think of my work as either true or false; like anything else, once it's finished it's not MINE."

Kathy Acker is slight, polite, a tiny bit awkward and extremely tough. A pleasure to talk to, she crouches by the gas fire in a loaned London flat and flashes a metallic front tooth whenever she laughs, which is often.

She wonders aloud "why all these people are suddenly paying me all this money to do my stuff in all these countries", and why "they seem to be getting so much from it". After all, she says, she's not big enough for them to clap "just over who I am".

Don't people ask about the work and its New York context?

"Not really — they ask me about fame and ... image shit. In Amsterdam they compared me to Lou Reed; they also thought I was some sort of murderer when I read my piece on the death of Pasolini.

"People really have got America wrong — and New York! What they don't understand is that we *live* on the streets, whereas there's no real street life here. Or they'll say there's no Leftists in America... They don't *know* what there is."

What about the other poets on the tour?

"They kept asking me if punk was fascistic. I had to say, Hey — you don't see fascists in two-bit clubs, you dumbass; don't you know where your fascists are? Don't you pay your oil bills?

"I got along well with Cooper, though mostly we talked about braiding his hair; he wants dreadlocks. And I heard some great rap shit here which I love. Like (*laughs*) Atilla, y'know? He was kind of snotty to me at that reading but the sort of stuff he did, I like it; that's *lively*! And there was a black guy too who was really doin' it; I don't know if I'd call it poetry or not, but it was really straight politics. I love that stuff."

WHY IS THIS punk or 'post-punk' connection always made with your work?

"Well, I was originally accepted within the art world. Then there was an alliance between the art world and the punk stuff. At that time I was part of a magazine called *X* and all the beginning bands played for a benefit for us ... DNA, Mars The Erasers.

"In terms of work, I thought the period was wonderful. I did really feel alienated before — you know, I just had no one I could really talk to. Suddenly everyone was really talking to each other about our work and not just who'd ya fuck or something. We were totally nihilistic but it *was* great for work. Since that community broke up, it's been hard. You work 20 hours a day, you see everyone in terms of your work, boy it's nuts."

Do you still feel the impetus of the old scene though?

"Well, it pushed my work forward, sure. Also to me some of the best American writing is like, early Richard Hell. It's really incredible stuff."

Well, Hell is a good case in point. *Smithereens* is pretty certain to give him another career shot — the *camera* loves him.

"Richard's incredible. I used to go hear him at CB's every time, I was just mesmerised. I tell ya, he's been through the art world plus he used to be a poet. Him and Tom Verlaine invented this great female poet who (*laughs*) kept having abortions every time she had to read so she never showed up. I think finally they had an abortion kick her off! Hell's done all sorts of things and they're all interesting, so I can't wait to see the film."

You'll like it. It has its heart on both sleeves. I kept thinking how much Lester Bangs would have liked seeing Hell play himself, but himself set in this little morality-play context.

"Are you into Lester's work? I am. It's amazing what he meant to people — every one of my friends says the same thing. There was nobody else like that; every musician I know is in his debt."

Your work is as rhythmically sophisticated, in an entirely different way, as his or as Sam Shepard's plays. And as completely American...

"I love Shepard's dialogue writing — he's such a good dialogue writer; his voices are amazing. And they're not just halves of voices, either. They're absolutely particular. Really, really good."

Does this strong sense of rhythm come from the fact you've each, in your way, been strongly affected by music?

"I think it's more because American culture is real heavily black, actually. Though I live in a Puerto Rican neighbourhood and I hear more English in Holland than I do in New York."

What's all this controversy about sex in your writing?

"I don't actually think there is so much sex but at least I'm getting less flak for it now than I used to. I think it had to do originally with people finding out I'd done sex films to support myself when I was buying time to write. I realised early on I was going to have to prostitute something and I was damned if it was going to be my mind. I just did a few films because I could live for a long time off the money.

"The sex in the writing has been sort of a pain in the ass but (*grins*) it's not all innocent, either. I do think it's funny to irritate people, get 'em a little bit upset. I mean, I like dumb humour, I like sex and people like to read 'em. I like to entertain people — I really do."

There's more about politics, though, than sex in your work.

"Well, you should only make up shit if you have a clear *grounding* for it. I think it's as important as somebody working for the PLO writing on the PLO and realising that five million people may lose their lives if they say the wrong thing. But, Christ! Writers aren't that way. They don't think what they're doin' is important — and I 'm not saying it should be important in a pompous way. It just *should matter.*

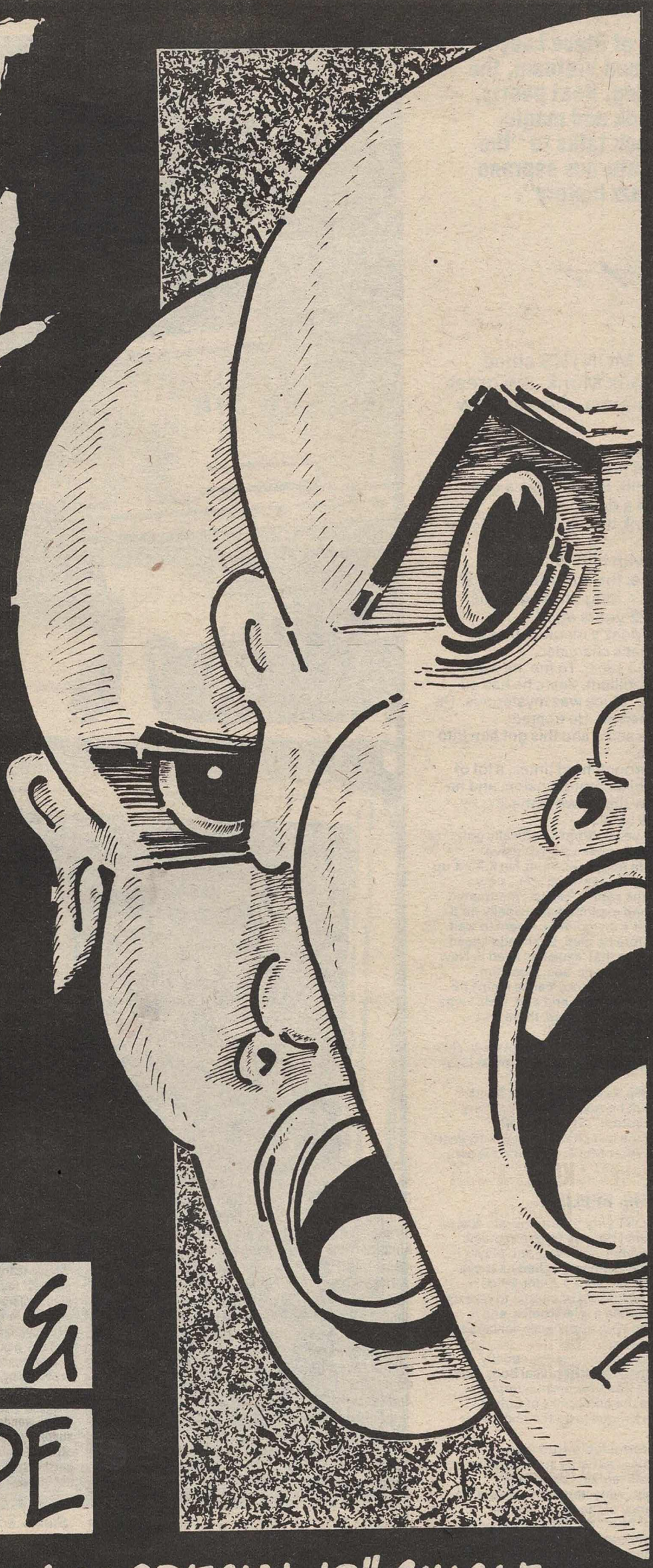
"People just can't put it together that on the one hand I'm this intellectual engaged in these real experiments and on the other hand I use all this grotty material ... It's cliche, it's habit — but if you write about sex or write a 'spy story' people think you're dumb; if you're in the rock business people think you're dumb; if you say it's some highfalutin' shit the academics like, then great."

Acker runs a hand through her rainbow-coloured locks. "The Goddamn thing is that readers,kids,

CONTINUES PAGE 31

SOFT CELL

"The Art of Falling Apart"



NEW ALBUM & CHROME TAPE

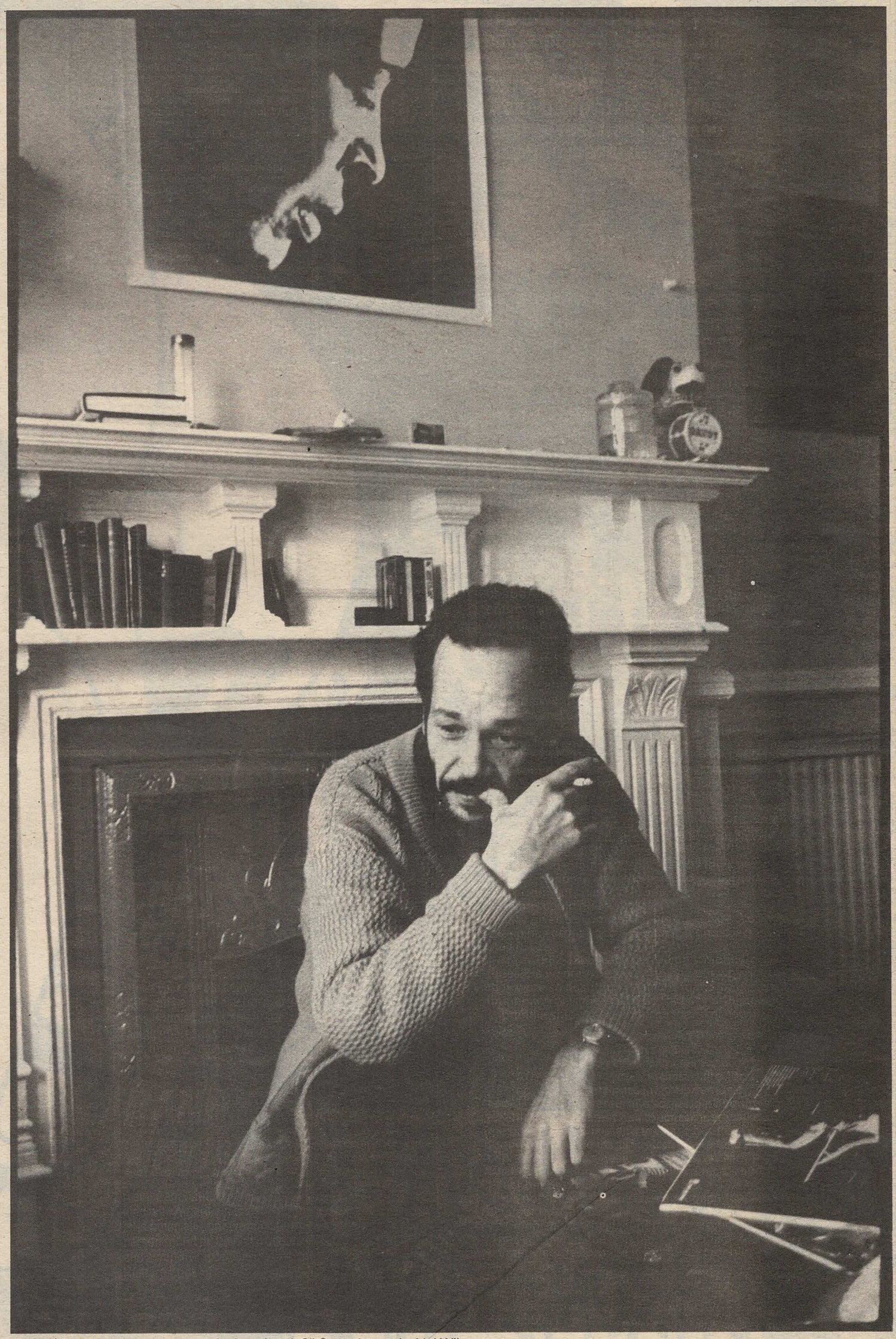
INITIAL QUANTITIES CONTAIN SPECIAL 12" SINGLE

NEW LP: BIZLC 3 BIZL 3

some bizzare

the five colours

The music of Steve Lacy has encompassed Vietnam, the Tao Te Ching, Beat poetry, ballet, Monk and magic. Graham Lock talks to "the most adventurous soprano player in jazz history".



"Rock is so tame, how can you take it seriously?" Steve Lacy pic: Val Wilmer

IT'S TEN MONTHS since Thelonious Monk, the great bebop pianist, died in New York.

On a wet November morning, in a tiny L-shaped hotel room on Haverstock Hill, Steve Lacy, a man who devoted a dozen years to studying Monk tunes, recalls his late friend.

"I played with him for a whole summer once, the summer of 1960. My, that was a long time ago," he murmurs, "22 years ago."

I ask about Monk's reputation as a prickly, enigmatic character.

"Well, I didn't see it. To me, he was beautiful and brilliant. Yeah, he had an enigmatic side. Monk was mysterious. He was his own person. He treated everybody the same and this got him into a lot of trouble.

"He went through hard times, a lot of hostility and miscomprehension, and he had to swallow that. It was amazing he was as cool as he was."

In the last ten years, Monk practically gave up playing live, and became very reclusive.

Lacy nods. "He folded up, yeah. He folded up and wound down. It was like a long, slow decline." He sighs softly. "He was maltreated by promoters, and exploited, and finally he'd had enough, that's my opinion. I went to visit him the year before he died, but I hadn't seen him in years before that 'cause he lived in New York and I lived in Europe, so... I lost him.

"I feel bad about that, too, 'cause I think he needed friends toward the end and, well, I was one of 'em but I was in Europe, there was nothing I could do about that."

Lacy gives a slight shrug; his quiet New York twang has dropped to a whisper. A ghost is in the air.

From 1962-1965, Lacy played only Monk tunes. He wanted, he says, "to find out why they were so beautiful". That dramatic immersion was the last phase of Lacy's 15-year apprenticeship. After Monk, he found his own music.

THE BEELINE

LACY, A SHORT wiry man in his late 40s, is now a seminal figure in modern music. The most adventurous soprano player in jazz history, his career has touched nearly all the bases, from Dixieland to avant-garde. Along the way, he inspired Coltrane to take up soprano, has dabbled in electronics, and is currently working with both ballet dancers and Beat poet Brion Gysin.

His non-musical influences are equally diverse: the Chinese philosophical book *Tao Te Ching* was the basis for his masterpiece 'The Way', while the notebooks of Cubist painter Georges Braque form the text for his recent 'Tips' LP.

Despite such formidable erudition, and though he can blow as fierce and free as a gale, Lacy's music remains completely accessible. Bright, witty and deft, it draws on both the poignancy of the blues and the bracing rigour of freeform. Whether playing solo, or within the confines of his latest sextet, there are few sounds as distinctive or as lovely as Lacy's soprano with its comet-trails of bare-boned lyricism.

He began, though, on piano. Born in New York City in 1934 to a family of Jewish Russian emigres, the young Lacy gave up piano lessons after he saw Art Tatum play — "I could never have played like that" — and, a little later, inspired by the great New Orleans saxist Sidney Bechet, he took up the soprano.

The early '50s found Lacy in Dixieland bands until, in a remarkable leap, he joined avant-garde pianist Cecil Taylor, then struggling to make his name.

"Cecil was a magnetic personality," Lacy enthuses. "He was so brilliant, so advanced. He knew all the stuff I wanted to know about so I just followed him around like a bee after the honey."

Taylor's new, complex music met with blanket hostility from the white jazz establishment. Just to play, he had to endure rip-offs and racist abuse from every petty-minded club owner in town. Those years, says Lacy, were the beginning of his political awareness.

"It was murderous at times. With Cecil, we went through some terrifying stuff — black and white, employers and employees, bad treatment, injustices. That's where my political education began, at Cecil's feet. And now, many many years later, I can't forget that, the stuff I saw Cecil go through, and Monk, those things stay with you for the rest of your life. Those are the values."

Lacy stayed with Taylor till the end of the '50s, then went on to play with Gil Evans, Monk and trumpeter Don Cherry, then a

the five notes

blind you

member of Ornette Coleman's pioneering free jazz quartet. Later, after those four years working on Monk tunes, Lacy turned back to freeform, touring Europe and South America with African jazzmen Louis Moholo and Johnny Dyani. Finally, he settled in Paris and began to assemble the core of his current group: saxist Steve Potts, drummer Oliver Johnson, and his wife Irene Aebi on voice, cello and violin.

By the mid-'60s, he had also started work on his first major composition. Lacy had found 'The Way'.

THE THROES

THE STORY BEGINS back in the late '50s, with Lacy leafing through a friend's discarded book collection. Witter Bynner's translation of the *Tao Te Ching* caught his eye.

"It had nice pictures and it was *thin*," he recounts drily, "and when I tried to read it, the prose was so clear and succinct. It's 2000 years old but it seemed so wise and down to earth. I thought, Goddam, nothing has changed! For me, it's like an ethical guide on how to be."

Lacy "chewed over" the *Tao* for years, meanwhile consigning all his attempts at composition to the wastepaper basket. Finally, in 1966, working on a text from the *Tao,* he clicked.

"It always remains Opus One for me. The piece called 'The Way' was the first thing I wrote that we still play. The way I found the way was through 'The Way'.

Like most of Lacy's work, 'The Way' — now a six-part *magnus opus* — blends written and improvised music in a manner which should, he says, "make sense", with no discernible break between the two modes. It is also much-changed over the years: Lacy likes to try out pieces in a variety of contexts then, after a brief time in their "mature" stage, they are "rested" from the repertoire for some years before the reworking process begins anew.

Not surprisingly, Lacy prefers recent LPs like 'Tips', 'Songs' and 'Ballets' to the bulk of his earlier work, though exceptions include 'The Gap', 'The Forest And The Zoo' and 'The Woe', which he still regards as a major piece.

'The Woe' is a harrowing protest at the Vietnam war, a desperate cacophony that incorporates tapes of machine-gun fire and other war noises. It appears to be in stark contrast to the abstract concerns of 'The Way', yet both works share a common root. One of Lacy's first protest pieces, 'Chinese Food', performed with Irene Aebi and Richard Teitelbaum in 1966, was based on texts from the *Tao.*

'The Woe' came later, in the early '70s, when Lacy was living in Paris. His sleevenotes report that it was "almost unbearable to perform and we were all greatly relieved when it became no longer necessary to do it". What had he meant by *necessary*?

"A matter of life and death, of trying to stay alive in the face of an approaching death. What happened with 'The Woe' was, we couldn't ignore the war, we were *in* the war, therefore to stay in the music, we had to let the war in the music and the music became war.

"When you can't even play without thinking about that political stuff, what's the solution? To stop playing? No, it's to let the politics right in the music. We chose to let the war in and to fight for our lives. I think if we hadn't done that, it would have killed us, at least temporarily. Killed the spirit. You can't go on with your normal art if the world is falling around your shoulders."

But does such political art have any impact out there in the world?

"Do you think Picasso's *Guernica* had any effect? Maybe not right away, but it certainly weighs something. And Goya's *The Disasters Of War,* and more recently, *Dr Strangelove*? I think these things do have an effect. At least, they're a place to put feelings for many people. And you need a place to hang up your feelings, you know."

During the last two years of the Vietnam war, Lacy played nothing but 'The Woe'. By chance, it was finally recorded, in Switzerland, the night before the armistice was signed. He's never played it since.

CAPERS

STEVE LACY is a song and dance man these days.

Song has formed an increasing proportion of his work since the mid-'70s: he's composed around Buddhist chants, Chinese love poems and Braque's notebooks. He met Brion Gysin in Paris in 1974, and their collaboration received its fullest expression so far on the joint 'Songs' LP of 1981.

Lacy's most recent album is 'Ballets', which includes a solo set he performed with dancer Pierre Droulers. Was this interest in dance a new direction for him?

"Yes and no. I think jazz was, is, and will be dance music. That's how it began, that New Orleans music was dance music. And even up through the bebop, people were still dancing to Art Blakey and Horace Silver. To me, it never stopped, it's always been going on.

"Now that's one kind of dancing, and the ballet and modern dance is another. We've been doing a lot of work with dancers in France, and I think there's something a little bit new coming up."

What about if people just got up and danced at your gigs?

"It's a dream, it's a dream of mine." He chuckles. "The first time I played with Cecil Taylor, the first job he called me up for in 1953, that was for a dance. We worked quite a few dances, playing, like, Monk tunes, standards, show tunes; some originals too, but with a beat, with tempos the dancers would like. I got to enjoy it a lot."

Lacy may enjoy dance music, but his dislike of rock is well-known. "It's thin, tame stuff," he groans.

Explain yourself.

"I think jazz is *daring.* Right from the early stuff, like Louis Armstrong, jazz was audacious in form, in everything. It took chances and broke the rules.

"Rock is just a piece of that, a fascination with the beat, it eliminates most of the danger. Look, I grew up with boogie woogie, and if you hear Albert Ammons, Meade Lux Lewis, even Jelly Roll Morton, if you hear the swing and invention and power of that music, how can you take rock seriously? No, I can't go for it, it either sends me to sleep or makes my head hurt."

Lacy adds, though, that this aversion applies mostly to post-'60s music. Back in the '60s, before, as he says, the music was "narrowed down" to 'rock', he was a fan of The Beatles, Stevie Wonder, Jimi Hendrix.

"Hendrix was one of my idols. To me, he was one of the gods, and that's the only name that'll go because he played like nobody's business. It was beyond all the categories, and that's the kinda stuff I like, stuff that transcends those earthly categories.

"Hell with the rest of it, the most interesting thing in music is the magic. That's what we're after — pure magic."

TIPS

STRAVINSKY SAID the most important thing for an artist is at what point he can tell all the other artists in the world to go fuck themselves. The sooner he does that, the better.

Lacy laughs. "I read that and I thought, Whew! But it's true. You gotta be tough. I learned that from Cecil, too."

Then, with a handshake and my murmur of thanks, the interview is over. Lacy has an afternoon gig for the ILEA, playing and talking about his music to groups from London schools. Music, he says, should be *clear:* "There's so much murk about, so much pollution in the world."

So how does he see the music going in the '80s?

"Damned if I know. I just hope we make it to the '90s, that's all."

If we do, Steve Lacy will be leading the way. By following it.

SELECTIVE DISCOGRAPHY

(Dates shown are the year of recording, which was not necessarily the year of release)

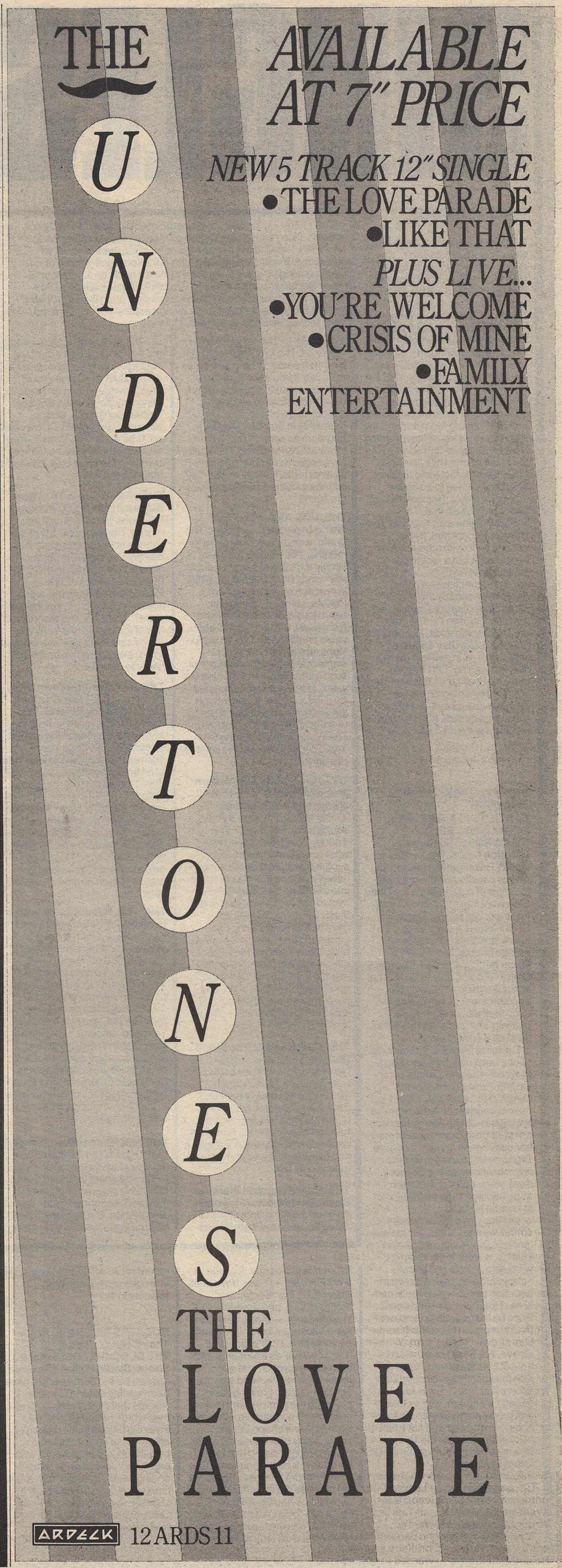
CECIL TAYLOR
In Transition (Blue Note) 1955

STEVE LACY WITH DON CHERRY
Evidence (Prestige) 1961

STEVE LACY
The Forest And The Zoo (ESP) 1966
Plays Monk (Affinity) 1969
Moon (Affinity) 1969
The Gap (America) 1972
Crops/The Woe (Quark) 1973/6
Follies (FMP) 1977
Shots (Musica) 1977
Points (Le Chant Du Monde) 1978
Troubles (Black Saint) 1979
The Way (hat Hut) 1979
Tips (hat Hut) 1979
Songs (hat Art) 1981
Ballets (hat Art) 1981

deafen you

(Tao Te Ching)



SINGLES

Reviewed by DANNY BAKER

Strange town, familiar dressing room. . . *Pic: Pennie Smith*

SINGLE OF THE WEEK

BOBBY M & JEAN CARN: Let's Stay Together (*Gordy*) Happy Days. This record will take less than two minutes to last you the rest of your life. It will become part of soul floor-lore like 'I Love The Night Life' or 'Wake Up Everybody'; a system of class, hallmarked gold injection music, one of the singles of the year. Nobody sings Al Green like Al Green but here it's done. And more. As if the finest hallmarks of Timmy Thomas, William DeVaughn and Junior Walker were made gas and pumped into the room through the air ducts — Al himself performing the event light-of-foot across your turntable all the while. It is absolutely the greatest thing to come from the Motown town house since Smokey's 'Being With You' and it even beats that.

Some of you won't buy this and I have to accept that. It has nothing to do with money being tight all over but a recent poll showed that *NME* readers are much meaner than any other readership outside the Isle Of Arran *Shoemakers Thunderer & Gazette.* But don't fret all you mean grasping sods. Records as good as 'Let's Stay Together' seldom travel in pairs so there's no point waiting. Oh I'll agree there's a chance — this world has already seen men on the moon and women jockeys — but it's teeny-weeny slim. It's only January and *her it is.* What took it so long?

MICHAEL JACKSON: Billie Jean (*Epic*)
EARTH WIND & FIRE: If You Fall In Love (*CBS*)
DIANA ROSS: So Close (*Capitol*) I know, I know. Uncanny isn't it? Baker getting this trio for review consititutes the greatest example of rigging since the Cutty Sark went into production. First the important things: The new EW&F logo is a sexless gold figure stretching out inside an orange bubble. It looks like an Oscar getting arrested. Michael & Diana — being only three feet tall and something of a family disappointement — opt to reproduce their album sleeves, ie, portraits and it's debatable who's wearing the most slap.

Certainly Michael gets curious spots. I saw him once sporting a truly mountainous pimple which sat like the Matterhorn in the centre of hs left cheek. One is never supposed to remark on the Blemishes of The Rich & Famous so I suppose it was vulgar of me to hang my hat on it. I don't imagine Diana has such bad problems with her skin even if, at times, it does seem as though the only thing her hair could be attractive to is radio signals.

Her tiny son's latest release continues his dull fascination with 'spookiness'. Mike, or perhaps it's Quincy, is wont to fill his songs with terse strings and ghostly echo in order to create a certain haunting effect — see his 'Heartbreak Hotel' and use of Vincent Price on the questionable new LP. (Not to mention his childish scribbles all over 'Thriller's' inner sleeve. I've heard of artistic control but his idea of terror is on par with the spectres in *Scooby Doo Where Are You?*) 'Billie Jean' is engaging enough, with an insistent bass and restrained performance from the star and not a hint of hairy old lesbians in the lyric. Nowhere near in the league of 'Off The Wall' though.

Diana wails doo wop. Again, a fair song though she gets little credit for her singing which, especially during the intro, sounds amateur and egotistical.

And now to EW&F. 'If You Fall In Love' is just dandy. A grade 'A EW&F record — there have been many A+'s like 'September', 'Let's Groove' and 'Boogie Wonderland' — that is only worrying because it looks like Mo will try and eek out this year using 'Let's Groove' as a blueprint. Mo has very few spots, and even fewer hairs, on his head and his ageing mouth is growing ever more like the gummy rim of some great damp euphonium. His brain sounds in fine shape though; perhaps this is because his study of Egyptology has led him to keep his brain in a ceremonial pot in the manner of the pharoes. Of course the pharoes did this after death, but Maurice had his exiled two years ago for tax reasons. Now his brain runs the business from New York while Maurice is free to record in LA. An unorthodox arrangement but one that appears to work.

ROCKERS REVENGE: Harder They Come (*London*)
THE BLOCKHEADS: Twist & Shout (*Statik*) Rockers Revenge are real bores. Some people have been waiting so long to make records that they ham it up for all their worth, refusing to get off. Their big hit was just a ragbag of empty tricks and cliches and possibly fooled only drunks who enjoy the succession of false endings and gimmicks, rather like hippies enjoyed ogling at Joe's Lights. Every time their 'Walking On Sunshine' came on I felt like I was locked in listening to Canned Heat booooogggiiieeee with a perpetual drum solo. This is what happens when tired uninspired studio hands grasp their chance on a slow Sunday.

The Blockheads are guilty of the same crassness, sacrificing any grace, wit and invention to *yet another drum solo.* Give it a rest eh team?

CHIC: Hangin' (*Atlantic*) I wish they were a lousy group so we might all enjoy saying 'Hangin' is too good for them. But they're not and this new single isn't anywhere as bad as reports would have me believe though it sounds as though in an effort to remain basic, Edwards and Rodgers have undersold themselves. Chic are one of the three groups I ever discovered and gave to the world; the others being Shalamar and The Fall. Yes, it's been some life...

DIE HAUT: Der Kiribische Western (*Gema*) I suppose you know about our Chris Bohn by now don't you? He's the one who sneaks these in along with rambling incoherent notes that suggest if I don't say this record is the greatest thing since the Kaiser's ostrich-plumed hat then ten silver haired grans in Auschwengen will be turned out into the snows. Perhaps, perhaps not. I will confess that 'Der Karibishce Western' has a, well, 'unique' sound; like Duane Eddy & The Shadows play 'Good, Bad & Ugly' in the tunnels around Tottenham Court Road tube. Distracting but hammers away far too long. "Nein, Himmel!" says Bohn, "Ziss vill be ze record zat vill last a t'ousand years!!". By the time the singer with the shocking voice comes in we find ourselves reaching for our coats and hats which hang limply from a soul singer's pimple.

BLUE ZOO: Loved One's An Angel (*Magnet*) I know exactly what Blue Zoo were doing six months ago. Scene: The scout's hall of Little Poonboot On The Ooze. Local heart-throbs Blue Zoo are receiving an impassioned reception from the packed hall (capacity:65) and bounce back onto the stage for one last encore. Hysteria breaks out as singer approaches the mike. He bows his head and the hall falls calm.

NOW THEN: Today sees the re-issue of all eighteen of The Jam's singles. Don't start bickering I've counted already and there *are* eighteen. I shall review, or at least remember, them all, and, as I wend my winsome way through this handsome golf-course of popular song (Eighteen singles=eighteen holes on a golf-course see? Not too apparent but very, very slick) if I can cause just one person to re-decide about Paul Weller's fiery brain then it probably means that the schmoe wasn't paying attention first time around and, more than likely, is a cheap tipper too.

THE JAM: In The City (*Polydor*) Oddly, 'In The City' has dated far less than some of the later singles and, yes, if you were thinking of buying it I couldn't quibble. Why I haven't quibbled in so long I almost forget how to do it. I first heard this in Stephen Micalef's bedroom as we plotted the overthrow of Glen Matlock. Then people worried it sounded 'too clean'. Against today's chart 'In The City' sounds as filthy as three zookeepers' boots.

THE JAM: All Around The World (*Polydor*) 'All Around The World' was my favourite thing for months. The Buckler intro was simply *the* thing to hammer out on any handy drum substitute, which in my case was usually Mark Perry's, some say generous, head. It sounds too rushey and harsh now, with tinny lyrics about youth creations and youth explosions, and is the type of Jam single that settled the opinions of such as Ian Penman who died last week, like Gloucester, drowned in a vat of bad wine. (Even though the wee man got out four times to visit the toilet). FACT: ' All Around The World' is the first song to be heard coming through the walls in *Abigail's Party!*

THE JAM: This Is The Modern World (*Polydor*) *"One should always be a little improbable"* — Oscar Wilde (*Phrases & Philosophies For The Use Of The Young*). Sung and played with what sounds even more like synthetic venom this trite song — albeit in a style that was to surge into the billiant 'All Mod Cons' — would divide punk rockers into those who loved this kind of blunted stunted impotent sloganeering and others who were rapidly becoming bored with illiterate idiots cluttering up the might and beauty of the moment. Luckily Weller would soon soar out of this one-eyed school and leave the following rats to gobble up the UK Subs.

THE JAM: News Of The World (*Polydor*) Still, alas, a stinker. Notable only for it's use of the term 'Power Pop' in the intro. 'NOTW' exists mainly because, back then, Paul was still unsure about how many sides the group had and allowed Bruce Foxton to convince him, that like a triangle. it had two. Moral: Fair play rarely means play fair.

THE JAM: A Bomb In Wardour Street/David Watts (*Polydor*) Ah good. Now daylight starts to creep between the instruments and the gruff snarl starts to sing a bit. Weller decides it's perhaps not best to bury his light under a (Gary) Bushell and begins to creep toward writing and breathing simultaneously. Still little taste about though, and no reason to recommend it five years on. (Mentions 'The Vortex' which was a sweet little tea bar I once owned in the West End. London's busy West End.)

THE JAM: Down In The Tube Station At Midnight (*Polydor*) From now on in it will cost you money. Played *just like that* the change sounds obscenely sudden and, tellingly, the producer goes from Vic Smith to VIC COPPERSMITH-HEAVEN who, if there is any sanity in this world, doesn't exist at all. Tremendous, clever, talent-packed record from one of the best LPs ever made. *"And I said/I've a little money/And a take away curry/I'm on my way home to my wife..."*.

THE JAM: Strange Town (*Polydor*) If you don't have this then you have no singles at all. You have no taste, no style, no sense and no business walking upright on two legs. 'Strange Town' is such a majestic piece of work that at no time since its release in 1978 have I grown bored of nor questioned my absolute right to have three copies of it. Now I have four which seems about right. Hurray! *"Rush my money to the record shops/Slope off in a backstreet buy myself a snort/We got our own manifesto/We're kind to queers!/I'm oh so glad the revolutions here"*.

THE JAM: When You're Young (*Polydor*) *"Feel so great/Can't be stopped when you're never ever gonna work for someone/And then you find out life isn't like that/And it's so hard to understand/Why the world is your oyster/But you're future's a clam/Tears of rage run down your face/But still, you say, it's fun"*. Tremendous song. I am visiting New Orleans next month and shall encourage a witch doctor to curse those who don't possess this record to something unspeakable. Perhaps to cause your eyes to suddenly turn to powder-...something like that.

THE JAM: Eton Rifles (*Polydor*) I never got over my initial disapointment when they previewed this on the shockingly bad *Something Else* programme on which they were supported by the odd Joy Division. But don't mind me, I bear grudges for donkeys' years and superficially love this record to pieces, especially the dynamic double tracked gravel-voiced vocal on the line *"We were no match for their untamed wit"*. This was really the Jam's purple period and the next single is so good I can't wait to get there.

THE JAM: Going Underground (*Polydor*) So I won't. Made number one and deserves to do so again. Critics hopelessly confuse the lyric's simplicity with banality — I abhor political thick-ears but 'Going Underground' has such a...such GUTS that surely even people obsessed with *small* records must give way. Never an anthem, never an epic, but forever a giant of a song.

THE JAM: Start (*Polydor*) At this point our remembrance day service hiccups to a halt. I have on my hands a *bone fide* collector's item. Attempting to refresh myself of the twisted charm of the controversial 'Start' I find that Polydor have pressed Village People's 'Can't Stop The Music' into the smelly wax instead. The B-side is still 'Liza Radley' but the A is definitely 'Your Can't Stop The Music'. This was the theme of the eponymous film which was so extremely bad that all who saw it broke out in the most hideous bout of open boils doctors have ever seen, to be followed by uncontrollable nosebleeds and an overpowering sensation that one's feet were being eaten by hundreds of tiny sun-beetles from the inside out. Death quickly followed. The Village People were once a very good group indeed but I suppose this is hardly the place to open that particular portfolio. Offers for this record open at 50 guineas.

THE JAM: That's Entertainment (*Polydor*) A hit single by the back import door that, it must be said, has more than a little of 'My Sweet Entertainment He's So Fine' about the overall structure. And let's face it, overall structures are what singles are all about. Why I've heard songs so good that the hairs on my back have stood up and cheered and yet because their overall structure was imperfect I've had to force myself to smash the disc with a toffee hammer. Nevertheless, the public knows a good single and, if nothing else, I remain a fully paid up member of the public. Written while Weller was drunk and, maudlin though it sounds, that's how it's best received.

THE JAM: Funeral Pyre (*Polydor*) In LA they have an expression for outings like 'Funeral Pyre'. They would call it 'an idea whose time has not yet come'. It's an uninteresting single forever tyring to break free from a suffocating production, the baddest since 'News Of The World'.

THE JAM: Absolute Beginners (*Polydor*) It was here that The Jam became a *brass* band and Bruce and Rick started shrink,

shrink, shrinking. Paul Weller's trains of thoughts and ideas were now bursting out so forcefully I began to think he didn't need half-hearted people like me anymore and, I confess, this is only about the fifth time I've ever heard this one. I'll wager that 'Absolute Beginners' is lauded as Their Greatest Moment in years to come, it just sounds like it will; crazy, tripping and packed. Of course Teardrop Explodes will have been forgotten by then so that will help its case. Actually it sounds a mite hollow and never really pulls its weight in this collection.

THE JAM: Town Called Malice (*Polydor*) A wild celebration of return to form that impressed Daryl Hall so much he went and wrote 'Maneater'. (I would mention Phil Collins here also but I still haven't opened the last flurry of mail he wrote me). The song sounds better now than it did when it sat proudly at number one for 16 weeks. Conversely the book gets steadily worse.

THE JAM: Just Who Is The 5 O'Clock Hero (*Polydor*) Another 45 hoisted into the repertoire by import sales. Familiar and undynamic, had Weller decided to fold it up here people like me would probably have hung out the flags and said how sad they nosedived into greyness after so many moments of glory. But they didn't. So there wasn't any point in writing that last bit. I'm remarkably sorry.

THE JAM: The Bitterest Pill (*Polydor*) Apparently I didn't get the gag in this one last time I reviewed it, then again, I rarely do see the jokes in lyrics unless they make themselves obvious, like say beginning, *"There was-ah this Englishman/This Irishman/ And a Scotsman-ah/All-ah sharing a railway compartment-ah"* and so on. But I did underestimate the record I agree, it's a lovely thing and a smart piece of writing from Paul Weller. Perhaps in future I shoul play records more before I begin to type. Once even. (I bet all you musicians out there thought that last bit incredibly funny. As long as I enjoy myself that's all that matters gang!)

THE JAM: Beat Surrender (*Polydor*) And this was the one they sailed over the cliff with. Who was it whose last words were "Die, my dear doctor. Why that is the last thing I shall do!". I give up but it seems a fitting way of looking at this record as it took them perky and unbowed off into the sunset. 'Beat Surrender' is certainly blessed with a great deal of vim. (Can't you just tell when writers have just sneaked in a key word). Many people refused to let The Jam split up and have formed vicious spiteful little pressure groups with slogans like "Come Off It Paul!", "We Want Jam Tomorrow!" and "It's Bruce & Rick I Feel Sorry For!" but sooner or later they will peter out as the members discover CB radio or body hair or something. So what next? Well it appears that obviously Paul Weller will be writing some very good, possible very great, tunes in the next five to ten years. The world is not going to blow up. Weather will still blow hot or cold and all of us will put on a little weight. There. Not such a bad old life after all is it? See you on the ice!

Nick Weatherwax: "Thank you all so much you're the greatest audience in the world." (More applause) "You know this gig is kind of special beacuse not only is it the last gig of our four-nights in Poonboot but it's...it's the last gig we'll ever do!" (There are wild screams and several of the younger girls exclaim they no longer wish to remain alive).

Now, six months on, here are Blue Zoo on national TV all there village gaucheries intact. The Bowie bits, the hiccupping voice that hints of racy bisexuality, and, on the sleeve here, even a bit of the famous 'man stuck inside glass box' mime. A terrible wimpy single and, honestly, Mr Bowie has never heard of them, thinks they're shocking and has absolutely none of their records.

AMBIANCE

VIVIEN GOLDMAN gets swept of her feet by the hot clubs and cool sounds of Paris a la mode d'Afrique.

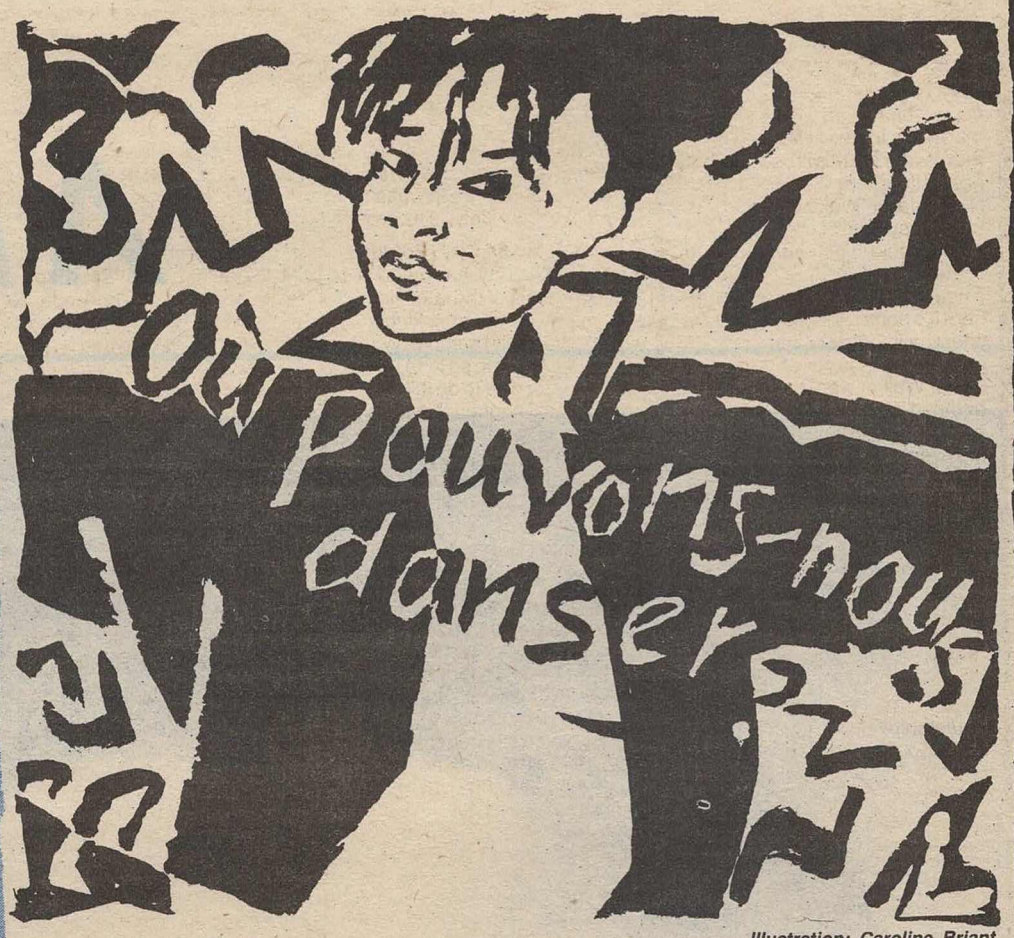


Illustration: Caroline Briant

THE FRENCH have a word for it: *Ambiance* — 'Black Style'. It may not be original, but it delivers the necessary AMBIANCE!

Ambiance is what happens when *ca chauffe* — everything's hotting up — and *tout bouge* — it's all shaking.

Thursday night in Paris, and tonight we're going to hit that cheap and efficient 25p-takes-you-anywhere Metro, and bless its heating. We'll do a musical Afro-Antilles-Latin club stroll despite the cold, because when the music hits you, you feel no cold. Paris is the best European city for this particular swing. We can go to the Tango, the Opera Night, the Chappelle des Lombards, the Cloitre des Lombards, even the swanky Privilege plays hot tropics musics . . . but first I want to check out my favourite dance dive, L'Emeraude. The Emerald. It's just across the road — the Rue Des Petites Ecuries — from the New Morning, the jazz-person's heaven and haven.

Downstairs the dance floor is tiny. It's a '60s fantasy, a white stucco grotto, an underground cavern of white plaster coral. Sydney, their legendary limbo-dancing DJ, is rapping (like everybody else in Paris, even on the TV) over some NY sounds that wham you straight into WBLS territory. The Emeraude is full of dark alcoves and typical international dark alcove action. Clouds of steaming smoke, like a coven of dragons with colds.

As everywhere in Paris, the Emeraude crowd is smarter and tamer than its English counterpart: Grace Jones clones dressed in tuxedos, ultra-Rasta-chic'ed out dreads studded with badges and red-green-and-gold everythings striding that patent Dread Lion strut, and lots and lots of dyed denim'n'leather thonged combinations.

I talk to a dapper young Senegalese with slicked back hair, a blade-thin moustache, string bow tie and baggy white tuxedo. He has steps that could match Astaire or Bojangles. What's London like? he asks. I mention the systematic harrasment and closing of the shebeens in England, marvelling to myself at how even the comparatively shabby Emeraude is plusher than 98% of Britain's black clubs. I skim over the story of the late SUS laws, so easily substituted since . . . the young Senegalese's jaw drops in disbelief. He hoots with laughter. He'd like to see any gendarme try *that*, he says, and chuckles some more. He breaks off and listens. Would I care to join him in the *Volant?* The strident rap has slipped into the sensual slide and sway of one of '82's most beautiful and character-full records:

LOLO LOLITTA & TCHICO: Jeannot ou est le serieux? *(BIR)* *"Jeannot, Jeannot, I'm sorry I stood you up last night,"* the girl falters. Jeannot is in no mood for excuses. *"You left me standing in the street like I was a lamp-post!"* He slaps her hard. She bursts into tears . . . and the singing hasn't even begun yet! The drama at the beginning develops into a haunting indictment of Jeannot, who'll date her at the movies or the beach, but refuses to meet her folks. *"To be your concubine means a life of no hope, no guarantee. Where is the serious, Jeannot? Where is the truth?"*

Guitars chase their own tails dizzingly round, hi-hats tingle fast, like a lover's heart. If the two cheerful loonies on the sleeve are Lolo Lolitta and Tchico, the sweethearts of Abidjan, Ivory Coast, then who is the mystery plaintive girl singer?

PAMELO MOUN'KA: Samantha *(Eddy'son)* Ah, Pamelo Mounka! Congo Brazzaville's answer to Gregory Isaacs and Frank Sinatra! A crooner *par excellence*, a swooner to make you dance. Cheeks as full and smile as big as the man in the moon, he grandly waves a hand from the sleeve of 'Samantha'. It's the second in his three-shot sereis of hits for Eddy Gustave's influential Eddy'son label. Last year, the compulsive 'L'Argent Appelle L'Argent', then 'Samantha' with the secretarial intrigues, then 'Ca Ne Se Prete Pas'. Pamelo's indictment of wife-swapping. All have Eddy's typical quick change timing, languorous hot summer dilly-dally nights intros zipping abruptly into twinkle-toes dancers. I love 'em all, but return most often to one of Pamelo's social realism numbers: *"You saw me talking to her and now you want to make a scene, but it's only my secretary"* where the guitars make you drunk quicker than free Planter's Punch. No wonder all his sleeves boast 'Africa's Number One'!

We dance the *Volant*. It means the steering wheel, waggle your hips side to side, thrust you hands out and turn 'em, just like you're in the driver's seat. It's neat. But the rhythm's changed. Now it's a wild, Antilles style disco, it must be . . . KASSAV, the greatest group in Guadeloupe . . .

KASSAV: No. 5. (*3A/Music Control)* Imagine discovering Chic or Earth Wind and Fire for the first time, stumbling across a string of FIVE fantastic albums. What joy! Buy one, get your mates to buy the others, tape them, play them non-stop at parties. Pierre-Edouard Decimus and his crew had a vision of an international Guadeloupian music, and disc after disc they've been forging a bold dance music that can't be confined to the Antilles. It's characterised by the snazziest, most thrilling and surprising horn arrangements I've registered since Willie Mitchell's structures for Al Green.

Kassav are masters of arrangements tight and sparkling as a lurex catsuit. Their intricate beat incorporates some traditional rolling Guadeloupian rhythms; the way they record, there's a staggered perspective on the sound. Each time you listen, you hear new details. Walter, the DJ at NY's Dancetaria jumped in the air when he heard Kassav at Paris's Afro Musique afro sound supermarket – New York rockers would tune in just like Antilleans, he vowed, and bought their collected works on the spot.

Kassav can be delicate and fragile, Kassav can be earthy, Kassav can be dominant. Of course, Kassav can also be wobbly, like their dubious version of 'Whiter Shade Of Pale' on 'No. 5', but in a year of musical discovery in Paris, Kassav has been the most thrilling musical find. The real meat about Kassav can only be found in *NME* – imminently! Feel the Guadeloupian gold. Let's mention here that Music Control release all kinds of good or good-ish Antilles music, including a truly bizarre album I adore:

MALAVOI; Malavoi (*3A/Music Control*) What is *this*? A mad massed violin combo, playing dance music – biguines, mazurkas, waltzes, with scorching latin piano and swinging Guadeloupian bass'n'drums rhythms. The sound is rough and passionate, melodic and nostalgic for sun-soaked tea-dances never lived, only dreamed. Pierre-Edouard Decimus had a hand in the production, and the occasional recognisable phrase indicates that, like Kassav, their meaning is militant as well as full of lovers-pop appeal. Once I'd got over the shock of Malavoi, I became an addict. Swing with the strings! Drummers on the look-out for new beats to rip off – this is for you.

IT'S ONLY 2.30 so we decide to check out Opera Night. At least you can get a cab in Paris — that way it's more like New York than London. An Opera Night Black Style crowd is very cool. The dancers make slim, slight, elegant moves in clusters of three and four. There's dyed denim and leather everywhere; you'd see more African robes at a Shaka dance or a Culture Club than in this African club.

The huge screen blasts out a dull series of soft-core images, but we stick it out – tonight's a special appearance by the legendary Kanda-Bongo-Man. For description and soul-penetrating discourse, check a future *NME* . . . now let's groove to:

KANDA-BONGO-MAN: Iyole-Mazina *(Afro Rhythmes)* This Zairean, full of bounce as a walking vitamin, lives with his Zairean group in Paris. He is happy, because 'Iyole-Mazina' has featured in Afro music charts throughout 1982. What gives it such remarkable staying power? Zairean *volant* discs flood the market, but rarely with such lyricism and sweep in the guitar runs. Kondo-Bongo-Man has a sweet voice that yearns with a tenderness almost as strong as the young Smokey Robinson.

He spend some time in exhorting dancers: *"Ambiance! Ambiance! Allez Allez!"* and other intriguing mouth sounds. The rest of the time, he yearns. Bet she's a good dancer. Zoog-ma ma-ma!

TITY EDIMA: 'Medium Me Yom' *(Dragon Phenix)* *"Solo, solo, solo . . ."* a girl's voice as chirrupy and infuriatingly catchy as Claire's of Altered Images, but Cameroons style. If British radio programmes understood the lyrics, the exotic beauty would never get airplay – she runs through a catalogue of juicy insults to the man she loves, damning everything from his sex life to his business conduct over one of those bass lines that lopes with extra-speedy Zaire dancing guitars and madcap percussion. A great dance tune, and though others on the album don't match up, Tity has her own Afro-pop. It's right in the Francophone mould – the Nigerian Juju, hallucinatory drones and talking drums are what go down better in England, export-wise. The French like their African sounds bouncy.

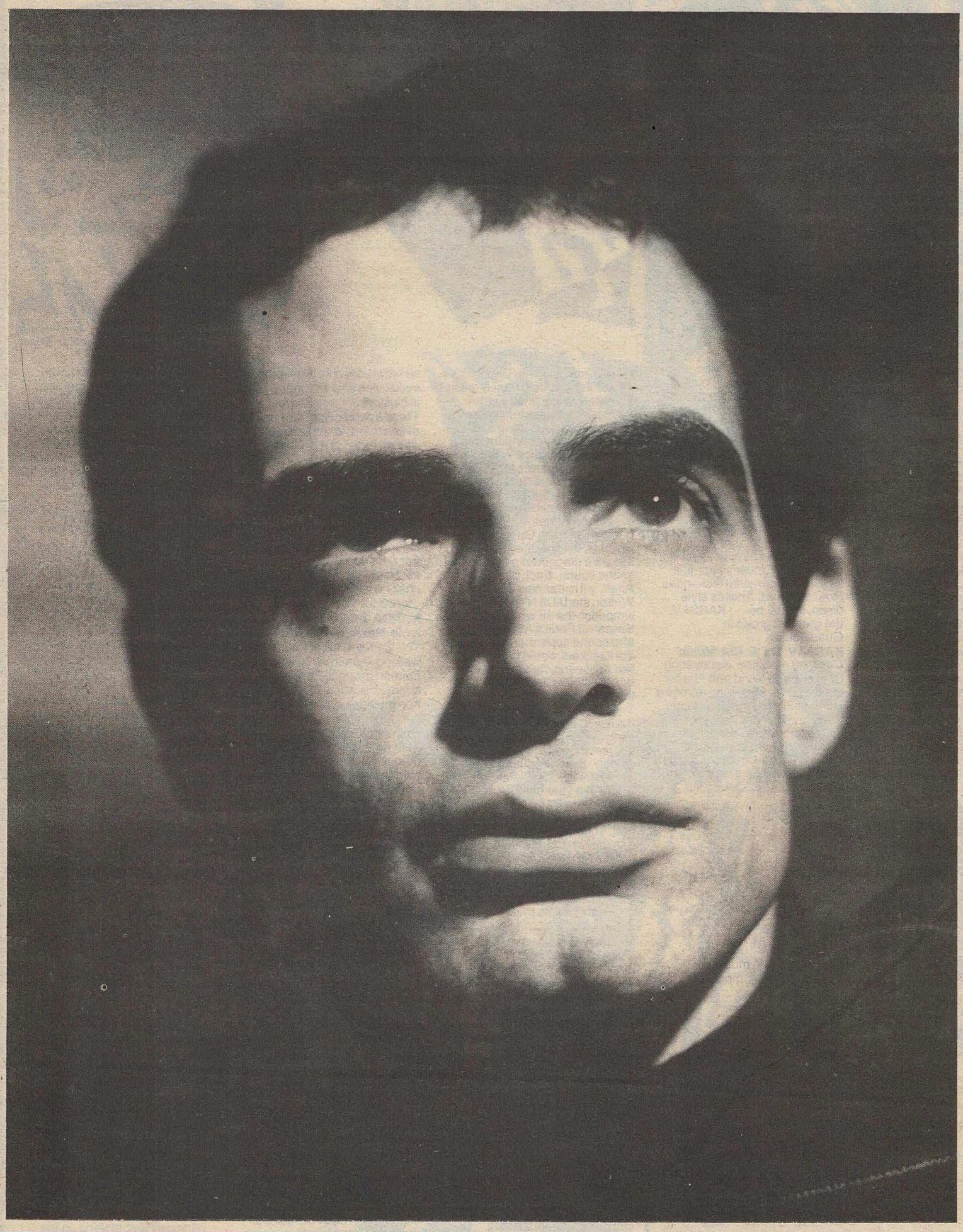
GILBERTO GIL: Baiana *(WEA)* There's so much more Latin music in Paris. You even get real Latins playing it on the Metro, quite legally. Then there's the sublime Radio Tchatch, with salsa and samba all day and night. It's sick if WEA England aren't trying to coin it with the wonderfully suave, warm and sincere Gilberto Gil. 'Baiana' sends me bananas. Brazil may have the single biggest national debt in the Third World but at least it has Gilberto Gil.

ABETI: Jalousie *(RIS)* The shine of Abeti's eyeshadow is matched only by that of her teeth. And her gold; this mama has it made. Check the sleeve photos – Abeti with her group, The Redoubtables, all dressed in pink and satin jumpsuits, and her backing singers, The Black Panthers, in black and white satin jumpsuits. Abeti's Tigers, four good-lookers in red and white fringed jumpsuits, hoist the hefty Abeti aloft in delight. She dances with her 'explosive' dancers in their new dance, the Sokota; four girls in split dresses who move like they know what hips are hip for. Abeti didn't acquire this set-up in a lottery. Of course. Listen to her rich vibrating voice, the kind that can shatter cassettes. The entire Abeti extended family moves with the sparkle, elegance and sheen you would expect of such a *grande dame*. Whatever Abeti Maskane is singing about, it's got to be true, even if it's a bunch of tired old cliches. Success hasn't stopped Abeti from having soul.

RAY LEMA: Lema-A-N'Si *(Celluloid)* From whence cometh Ray Lema Along with the soon-come Nyboma and the Bobongo All Stars, he's part of independent French label Celluloid's headlong dive into the African music market. From the sleeve shot, he looks like one of those angry, political, tortured cats, and he's certainly making some changes in African music. He's brooding, meditative, as opposed to the upful swing of most African pop. His voice sounds weary and worldly-wise, like Bill Withers. The sound is sparse – bass, drums, piano, guitar. He tries out some slightly pompous jazz fusions on the alarmingly titled 'Man Of The Universe', but Ray Lema's another example of Ambiance!

All these discs are available on mail order from either Rough Trade shop at 212 Kensington Park Road, London, W12, or Earthworks, 01-969 5145, 162 Oxford Gdns, London W10 (wholesale or retail).

A NIGHTFLY UP



IN PERSON, it seems like Donald Fagen is himself a serious case of miscasting.

It's hard to equate this hunched, rather shy and inconspicuous figure with the cocksure, crackling wit and urbane spokesman of cool we're familiar with from the slim library of Steely Dan records that notate '70s America.

Fagen has the aura of heavily acquired wisdom about him, permanently aware of folly, wistful about wasted effort, a sceptic not so much stung as wearied into indifference by the cut of it all.

As it turns out, Fagen is probably one of the great scholars in American pop. He prizes the constructive use of knowledge. I don't quiz him about his favourites: specific faces and profiles don't seem to concern him.

As he talks, in a thoughtful lecturer's voice devoid of specious excitement, the impression grows that Fagen knows exactly what matters about music, what ticks at the heart of pop's name game and why it is able to find a corner for a man like himself, past 30 and a branded eccentric.

And more than a corner — 'The Nightfly', his recent solo record, has put him in a spotlight on his own for the first time.

IN FACT, FAGEN is neither the eccentric nor the nerveless cynic that might be expected. His satisfaction is in creating music of genuine substance.

However oblique the reputation he garnered with Steely Dan, it's a concern for intelligence which pervades his interest in pop composing, not some wayward boho deck of mannerisms. It's feasible to criticise 'The Nightfly' or any of the Dan albums as being excessively cold because they're crafted with such rigorous thought that the rehearsed delirium of, say, Springsteen's rock'n'roll is at least a universe away.

But their dynamic power is unassailable. Their *coordination* is itself a pleasure. The playing of the music is a thrill on its own — and that is a rare strain indeed among pop musics.

Fagen disowns the early Steely Dan records as incomplete trials, although it was that very quality of spontaneous experiment that made them so exciting: here was a melting pot of brilliantly characterful players of extremely diverse temperament fashioning pop music out of intellect instead of stamina and muscle. As the group itself became subservient to the writing platform of Fagen and his erstwhile partner Walter Becker, the music slowly dried out, to the point where 'Gaucho', the final Steely Dan record, seemed like a bloodless computation of 'Can't Buy A Thrill'.

'The Nightfly' represents the complete rehabilitation of Fagen. Its series of freshman vignettes, flirtatiously presented as quasi-autobiographical, has all the hallmarks of the finest Steely Dan records — the unexpected lyrical tang, the brooding jazz-informed harmonic sense, the buoyant update of past popular forms — allied to a deeper personal intrusion than Fagen would previously allow himself.

Although he still claims detachment, it's clear there is more of his heart in this record.

donald fagen

AGAINST THE WALL

That it is presented in the currency of mainstream American pop (the rollcall of sessionmen, the flawless studio resonance and cunning understanding of the motion of chart music), only adds to the enjoyment of watching this awkward, introverted Easterner taking on the higher echelons of US music and introducing a personal sophistication to large scale accoptance. The irony of this success — crystallised perfectly in the complex but deliciously lilting retread of 'Ruby Baby' on the album — is a *coup de grace* to savour.

'Interesting' is probably how Fagen would describe it if it were the work of another. He chooses his compliments with care, picks through an extensive vocabulary with quiet deliberation. I ask him if he thinks himself reclusive and he says no; but I think he likes to be no more than the onlooker, at most.

We met at one of London's least changed of old institutions, Claridges Hotel, one drizzly December afternoon — a piquant setting for a man fascinated by old Europe. This is what we said.

WHERE do you live now?

New York.

Is that your favourite part of America?

New York's not really America. It's more European or cosmopolitan. Certainly more than Los Angeles which is more like adjacent suburbs, no sense of an actual city. I lived there for a while and then moved back to New York.

Why did it take you the time it did to come up with 'The Nightfly'?

I'm a slow writer. It took eight months to write and a year to record — there were lots of technical breakdowns with the digital equipment.

The cast of players is very much in the LA session format.

Well, we did the tracks in Los Angeles and worked on them in New York. I knew exactly who I wanted, stylistically, for each tune and I'd worked with them before. There are some new musicians out there who I thought were good, like Greg Phillinganes.

There is quite an interesting jazz-oriented underground on the West Coast — players and arrangers like Noel Jewkes. But why's your own playing so little in evidence these days?

Actually there's a little more on this album than lately. But the reason is that if I book these musicians and they can play the part I write better than I can, I let them do it. Then I can just sit and listen.

The style of the record puts it in what is pretty much a non-jazz environment but its being expended on writing is very much informed by a jazz sensibility.

Yeah, the kind of harmonies and chord progressions are from jazz, but it's pop instrumentation because that sounds good to me. A lot of electronic instruments displace horn sections. The jazz I listen to these days is mainly my old records — I don't hear that much new stuff that interests me. I think jazz died for me sometime in the mid-'60s. The vitality shifted into pop music and never went back into jazz. The form has been absorbed into their things. Sometimes I think the history of jazz is like a 50-year microcosm of Western music in general — classical form, romanticism and then chaos!

Mmmm...but, like, Rollins is still great.

Oh, y'know, these guys who are maybe doing glosses on their old styles are still great improvisers, but as far as new forms are concerned I don't hear much... a lot of what's called free jazz sounds no different from the ESP records of the '60s, Albert Ayler and such.

What made you want to write about the 'Nightfly' America rather than America today?

This is a parallel between America of that time and America today. It's relevant culturally and, to a certain, extent politically.

The main reason is that I'm 34 and I started thinking about why I became a musician. I was headed toward a different kind of life really, maybe an English teacher or something like that. I studied literature at college and basically had my course set out for me. When the '60s came along I perceived that there were other options and, since music was my hobby, I decided to try and make a living at it.

I used to live about 50 miles outside New York City in one of those rows of prefab houses that all look the same. It was a bland environment. One of my only escapes was late night radio shows that were broadcast from Manhattan — jazz and rhythm and blues. To me the disc jockeys were very romantic and colourful figures and the whole hipster culture of black lifestyles seemed much more vital to a kid living in the suburbs as I was. A lot of kids went through the same thing, although I guess as I listened to jazz I was in a minority. That's why there was an explosion of hipsterism in the '60s, although it turned into something else.

Is it fired by nostalgia or bitterness or regret or...

Probably both the first two. I don't know about regret. Certainly it was a more innocent and idealistic time. 'IGY' is a child's view of the future with technology solving the world's problems, a gleaming future. Very little of that came about and we've also found out that technology creates more problems than it solves. I guess I just wanted to look back.

Which of those 'fantasies' that the record deals with have you come closest to realising?

Well...I guess the recording studio, from a purely technological handle, reflects my interests from that time. It's very high-tech and you have all these machines to play with. That's how I imagined life to be. But I guess most of them just dried up.

Is a particular atmosphere conducive for you to do good work?

I like living in New York City because it's inspiring that there's a lot of action on the street and a whole range of music to listen to — although I haven't found anything very new or interesting...but the whole environment is conducive to ideas. When I'm writing I just shut myself up in a room. It's quiet. The pre-production is always so important.

Perhaps the very literate nature of your work tells against you in a pop environment that tends to thrive on stupidity.

Since there isn't much going on as far as the lyrics are concerned in most pop music, that to me is an attraction.

Not just the lyrics.

Yeah, the same applies to the music too. Most pop today, I guess, is mainly very modal and static. I suppose it's a novelty when people hear moving basslines and harmony.

Can you give us your explanation of the demise of Steely Dan?

After 14 years of working together Walter and I felt we needed a break from each other. Frankly we thought that the last album ('Gaucho') was sort of, uh, lacking in spark. He's doing some production work for Warners now. We may work together again, I don't know.

I'd like to do another solo album but we'll see what happens. 14 years is a long time, longer than most marriages survive these days. I think we had a very lucky run of it.

Which elements of Steely Dan do you most want to retain?

I don't really think retaining things from there. The style was developed over years and I don't think about preserving the style, just the quality of work. I won't stray too far from my background, I know.

I liked some of the later albums. The earlier ones were premature in a way. Most people break in a style playing live and so forth, but we just went in and made the first record and it clicked. We were doing experiments in public and they sound weak to me. 'Aja' was a good record. I never think about it as a great body of work though.

What can you do now that you couldn't in that context?

This album is vaguely autobiographical — I think it's possible to be more personal and subjective when your're working by yourself. Walter and I had a collective identity. I still try and maintain a distance but it has to be more personal too.

Do you see yourself with a particular position in the American rock hierarchy?

It's a bizarre. Coming out of jazz, it's different from the way most groups go. They start with very little musical knowledge and have different *theatrical* values. I'm not even sure what kind of music it is I do. I suppose you'd have to call it rock'n'roll. I think all the other influences lend a complexity that pop music doesn't have, though. Although irony seems to be the perspective through which most people see the world these days, whether its in pop music or whatever, and as far as attitude goes a lot of people have caught up with that.

Do you think it's a good trend?

A good trend? Well — I think it's good to be objective and realistic and have a sense of humour about it. It can be a little...rich, sometimes. When you start to deal with high irony, making what people do trivial and their lives in order to view things at an extremely cynical level. I guess — I remember this from an essay I read, although I can't recall the source — I guess that's what they call decadence. It's not very healthy, but then these aren't the healthiest times in which to live.

That's a charge that a lot of people might hold against you. To make a virtue out of cynicism.

Yes, but I don't consider myself very cynical. I try to be as optimistic as possible. I'm probably quite sceptical. But if you transcend it with humour — if you act and do something in the world, hopefully you can maintain a healthy attitude.

Would you say you wrote as an observer or a participant?

There is always a certain detachment. The songs have characters and when I sing I act out a part. It's not confessional, a Jackson Browne singer/songwriter kind of thing. My note on the album was intended to make it clear that it wasn't *exactly* what happened to me. Just a picture of my life.

Are you suspicious of the confessional?

Suspicious? Well, um...suspicious. Not really. I take that kind of writing at face value...no, not suspicious. It can be self-indulgent sometimes.

I started with a group called Jay And The Americans. They did Sicilian numbers like 'Cara Mia', ethnic type numbers. I liked working with them quite a lot.

I also had a staff writing job at ABC Music where we were supposed to write songs for other people, although very few were done they were usually a little strange for other artists. They were the kinda things we did later. We did a few straightahead pop tunes — Barbra Streisand did one. But our skill at that was...*deficient*, I think.

Gore Vidal said shit has its own integrity — not that all that music is shit, but our hearts weren't in it.

Do you propose to do any work for films?

Not so much in scoring because you're under the director's whim — he could chuck it all out if he wants. And a lot of music is just incidental and not interesting to me. But where the music is a real part, where it has equal status with the images...except nothing like that has really come along. I did a short piece for Martin Scorcese's *King Of Comedy*, an instrumental piece for David Sanborn. That was fun.

I turn down plenty of things. They want title songs for movies with silly titles or underscoring for suspense movies which is...

Hack-work.

Hack-work, or synthesiser ostinatos. Which is just so easy to do.

Are you prepared to do any live performances?

No. After touring in '73 and '74 Walter and I decided to get off the road because we disliked touring. I might do some club work in New York or something, but definitely no touring.

AS SOMEONE with an extensive interest in Europe, do you feel trapped by Americana?

I like living here. But as far as subject matter is concerned I would like to write about other things. This album was like something I had to get out of the way and it was therapeutic in some ways — 'look at all this American stuff' and exhaust the subject matter.

Are your afraid of the success spiral?

Well...I haven't felt it that much. The spiral hasn't really swept me up. I don't feel I have to top what I did the previous time. 'Aja' sold five or six million records and it doesn't bother me that since then I haven't come anywhere near that. I'd be content writing for a small audience if I could still make records.

There is a danger of falling into a kind of lethargy — of slipping into making a stylistic mannerism of 'The Nighfly' music.

You always have to be careful not to repeat yourself. I can't see myself making a spinoff (*sounds disgusted*) of what I'd just done, a standard pop music trick. But everyone only has one idea and it's a matter of finding different ways to couch it. There 's a limit to alliteration without falling into pretension or following trends or acting like you're part of a sub-culture when you're not.

Do you think it's worthwhile or at least possible to diagnose a society's ill in music-making?

Not directly. I don't think overtly political music or music supposed to evince a moral sensibility makes for good art, if you will. You have to create your own reality and try to express it as clearly as possible. I don't try to create moral fables. Not that the ends of any kind of art shouldn't be *positive* — you should be able to learn something or feel differently. But there's no missionary objective.

You hear intimations that something may happen in pop music. With the technology that's available you'd think something interesting *would* happen. Even with what I was saying about technology I think it's probably still the main hope for music at this point. There are new ways to accomplish things — altering natural sounds or synthesising sounds. Patterns that it would be impossible for the human brain to conceive. Something interesting could come out of it. But pop is always held back by its rigid rhythmical structure. It holds back the new things, although I guess that's why it's liked. That's why it's pop.

Maybe pop music will be over soon, like jazz.

In which case it will evolve into something else which isn't.

What kind of person has this business made you?

Let me think about this for a second...it's very hard to answer because it's hard to know what the other possibilities were. I've been in pop all my adult life. It's hard to think there's another way to be.

RICHARD COOK meets the urbane spokesman of cool, DONALD FAGEN who, for 14 years, partnered Walter Becker in Steely Dan. A celebrated eccentric, Fagen is now experiencing international success with his own solo career and the LP, 'The Nightfly'. Photo by NICK KNIGHT.

SILVER SCREEN

FIVE IN A FASCIST STATE

Tarik Akan and Serif Sezer face Turkey's bitter climates

Yol

CONCEPTION: Yilmaz Guney
DIRECTED: Serif Goren
STARRING: Tarik Akan, Halil Ergun, Necmettin Cobanoglu (Artificial Eye)

THE STORY of the making of *Yol* is only one of the remarkable aspects of this great, repeat GREAT, film.

Imprisoned in 1974 on the charge of murdering a judge, Turkey's leading writer-director Yilmaz Guney continued making films through assistants familiar with his methods. From his cell he would write, plan, supervise shooting and even raise finance for his films. Shot in 1981, *Yol* is the fifth and most ambitious of his films made this way. As the Turkish military government pursued increasingly repressive policies, Guney realised that those freedoms still remaining to him might no longer be tolerated, and in October 1981 he escaped from Turkey whilst on parole to go home.

In great secrecy Guney supervised the editing and pot-production of *Yol* in Switzerland, the film's acting director, Serif Goren, remains in Turkey, awaiting trial for illegal trade union activities. Finally in 1982 Guney took the completed film to the Cannes Film Festival, where it carried off three awards, sharing the Palme D'Or for Best Film with Costa-Gavras' *Missing.*

Were the laurels for the courage and tenacity of its making, or for the film itself? Even had conditions been perfect, I can hardly see how the film could have been better. In this case adversity was the mother of invention. *Yol* is a masterpiece.

Drawn from Guney's personal knowledge and experience, *Yol* concerns five convicts on a week's leave from prison. They return to their separate homes where each is faced with decisions over which they have no control. We see how life outside prison is as confined and oppressive as within.

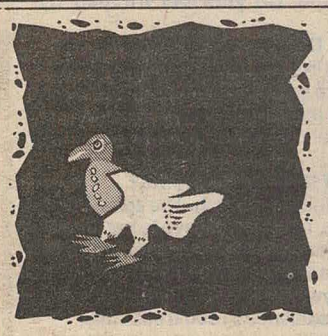
Not only is liberty curtailed by state coercion as graphically represented by the constant presence of troops and gunfire, but also by the traditional codes of society itself. The people add to their own suffering by clinging to moral precepts of mediaeval harshness and intolerance; a woman's family demand that her returning husband, Seyit Ali (Tarik Akan), expunge dishonour by killing her for infidelity, a fate she accepts; Omer (Necmettin Cobanoglu) must marry the widow of his brother after he is killed fighting for Kurdish separatism.

Despite the social requirement for ruthless and unstinting self-sacrifice, Guney suggests how acts of love and mercy can offer hope.

But *Yol* is no heavy tract. It drives forward with impassioned urgency. You are gripped by the masterly unfolding of the five interwoven plots, and come to sympathise with the characters and their predicaments. *Yol* convincingly dramatises the idea of our common humanity.

Narrowing the focus, Guney is naturally preoccupied with his native Turkey. *Yol* abounds with indelible images of contrast, from squalid urban bustle to the vast, bleak desolation of its plains and mountain ranges. Life is hard, but only when humanity casts off its chains of fatalism and subjugation can it at least cease being cruel.

Mat Snow



MIND PARASITES

Invisible Adversaries

DIRECTED: Valie Export
STARRING: Susanne Widl and Peter Weibl

THE VIENNA of *Invisible Adversaries* is a town populated by mean, small-minded petty officials, bigots and blockheads who wouldn't take the trouble to spit on you if you were on fire.

A nervously courageous photographer Anna (Susanne Widl) discovers why by way of radio interference that announces to her alone how alien beings called the hyskos have parasitically entered people with the intention of destroying them by bringing out their latent aggression.

Thus is the loutishness of the Viennese explained. What's your excuse? Seriously, though, Valie Export has taken this fantastic premise — part Colin Wilson's *The Mind Parasites*, part *Invasion Of The Body Snatchers* — to present a despairingly, funny and provocative parable of the ill-effects of the media grip on her countrymen, while providing the apparatus for its undoing.

Her heroine Anna fights fire with fire. With a battery of videos, tape recorder and cameras she sets about amassing evidence of the invisible invasion — no mean feat. She finds it in accident victims, war coverage, yellow sensationalism, demolition sites and, more mundanely, in day to day encounters with traffic cops and so on.

Her deep immersion begins to erode the borders between dream and reality, at the same time infuriating her oafish, self-centred boyfriend (Peter Weibl). The parallel themes of media investigation and the incidental brutality of her affair meet in a video-recorded argument between the couple. A few minutes into it, it's no longer certain whether the video image is cueing them or playing back what they've just said.

Never the most stable of individuals, Anna's unsure frame of mind throughout is encapsulated in the giddiness of camera movement and the fragmentary editing, which also serves to prevent *Invisible Adversaries* becoming part of the problem it is investigating. In place of a comfortable narrative it holds the viewer on the strength of its inquiry and the inventive verve of its images. Consequently, when the shocks come — most notably the food on Anna's table coming alive as she's preparing it — they are as illuminating as they are thrilling.

Chris Bohn

PARTY PARTY 15 (AA)

.....The night before the morning after ...THE MOVIE!

A&M Sound Pictures presents 'PARTY PARTY' (15-AA) starring DANIEL PEACOCK · KARL HOWMAN · PERRY FENWICK · SEAN CHAPMAN PHOEBE NICHOLLS · GARY OLSEN · CAROLINE QUENTIN · KIM THOMSON · CLIVE MANTLE
Music Consultant RICHARD HARTLEY Executive Producer DEREK GREEN Written by DANIEL PEACOCK & TERRY WINSOR Produced by DAVINA BELLING & CLIVE PARSONS Directed by TERRY WINSOR Paperback by STAR Books · Soundtrack on A&M Records & Tapes Prints by KAY LABORATORIES
Released by U.K. Film Distributors Ltd
© 1982 TWENTIETH CENTURY FOX

STARTS THURSDAY JANUARY 20

WARNER WEST END LEICESTER SQ | cinecenta LEICESTER SQ (PANTON ST) | STUDIO OXFORD CIRCUS | CLASSIC TOTTENHAM CT RD | CLASSIC CHELSEA | ODEON KENSINGTON | ODEON WESTBOURNE GROVE | ODEON LUTON ODEON SOUTHEND

ACROSS LONDON FROM SUNDAY JANUARY 23 CHECK LOCAL PRESS FOR DETAILS

ALWAYS CRASHING IN THE SAME PLANE

Airplane II: The Sequel

DIRECTED: Ken Finkleman
STARRING: Robert Hays, Julie Hagerty, Lloyd Bridges, Raymond Burr, William Shatner

AS A sequel to the successful and hilariously unexpected satire of 1980's *Airplane*, the more or less inevitable *Airplane II* is in a peculiar position.

Airplane was a delight to anyone who, either involuntarily or as a result of some inexplicable masochistic urge, had ever sat through the turgid pseudo-tension of a disaster movie. One of the things that made it so effective, though, was its highlighting of just how formularised the disaster movie is.

There is only one disaster movie plot — group of individuals, all with their own personal problems, are forced by the intervention of disaster to recognize their mortality and re-evaluate their lives. They pass from selfishness and hysteria to solidarity in the face of a common enemy and the recognition of the common aim of survival. Finally after seemingly interminable hours, they emerge in one piece but in some way AS BETTER HUMAN BEINGS (Hurrah!)

The simple fact is, you parodies one, you parodies them all. *Airplane* pinpointed all the cliches and stylishly despatched the entire appalling genre, leaving *Airplane II* with only one option — to concoct more of the same in the hope that the audience of the first film will lap up the lukewarm results.

Airplane II, despite shifting the sphere of action to inner space, does little more than repeat the whole procedure of the original. The dodgy piece of hardware this time round is the first commercial space shuttle, but the pilot who saves the day (Robert Hayes), the drip of a stewardess who helps him (Julie Hagarty) and the majority of the gags are the same.

The inevitability of repetition is, or course, something that writer/director Ken Finkelman is aware of. There are countless self parodying references to the banality of sequels. No amount of wisecracks, though, can conceal the fact that it exists for the same exploitative reason as its targets — to milk a little more money out of a successful formula.

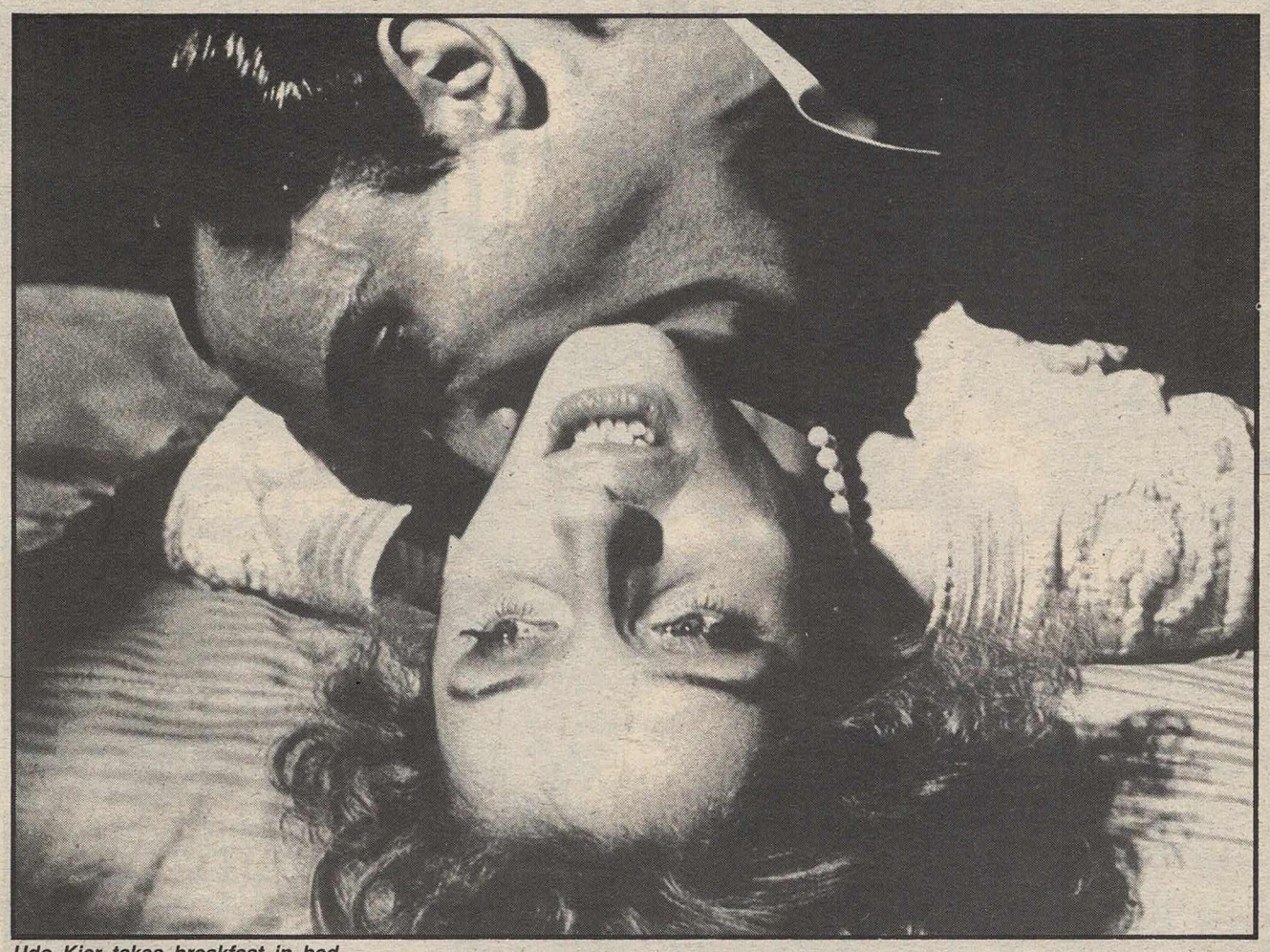
Finkleman, who is well trained in the art of barrel-scraping, having recently scripted *Grease 2* never really adds anything to the part-cynicism-part-slapstick formula of the first film. Apart from the references to various space adventures, from *2001* to *Star Trek* and the obligatory "E.T. phone home" joke, the humour of the film, and certainly its funniest moments, are those which recall the original.

That said, the formula itself is thick enough, if only just, to bear a second spreading. A gag like — "I've got to ask you a question." "What's that?" "It's an interrogative statement designed to extract knowledge, but that doesn't matter right now," still raises a laugh, even though the technique is familiar, and there is enough in the remainder of the film to keep anyone with a taste for cornball humour happy for the duration. I must confess, though, I spent the last ten minutes hoping that there's never an *Airplane III*.

Hope of course, was in vain — as the closing credits revealed. The last thing we saw was a plug for the further sequel. "That's just what they'll expect us to do, "was the closing wisecrack. The extent to which producer Koch can continue to mock his own predictability and make it pay must be limited (musn't it?).

Don Watson

Lloyd Bridges reflects on the perils of supersonic comedy



Udo Kier takes breakfast in bed

THE AMERICAN STAKE VERSUS THE GERMAN BITE

Andy Warhol's Flesh For Frankenstein
Andy Warhol's Blood For Dracula

DIRECTED: Paul Morrisey
STARRING: Udo Kier, Arno Juerging and Joe Dallesandro

IF THE entertainment value of Warhol/Morrisey pictures has largely depended on their stars, then it's no wonder that these two arch parodies of horror and decay made in '73 number among their best and funniest.

Having exhausted the camera-as-mirror-to-the-vanity-of-nonentities technique the pair devised in the '60s, Morrisey sensibly left Warhol and his whole sick crew, excepting the engagingly sullen hunk Dallesandro, in New York, came to Europe and peopled his *Frankenstein* and *Dracula* with a mixture of German and Italian stars, headed by the deathly glamorous Udo Kier.

Though compared to the Factory playpen the courts of *Frankenstein* and *Dracula* are almost saintly, their respective lengends and the sinister variations Morrisey writes into them make them more interesting over the distance of a feature. And if you get bored with the plot you can always concentrate on Udo Kier, who is alternately cast as a sickly vampire, slowly dying for lack or virgin blood in a Rumania ravaged by a decline in moral virtue in *Dracula* and the beautiful eternally damned Baron in *Frankenstein*, whose ambition it is to populate the world with a new masterrace, inbred from the perfect couple he's constructed from vividly real parts in his castle.

In the former he infuses the Count with extraordinary dignity, while at the same time invoking our sympathy for his wretched condition. He and his faithful servant Anton (Juerging) leave their ancestral home for Catholic Italy in a last ditch attempt to find a regular supply of virgin blood.

Their pursuit brings them to an impoverished estate run by a failed gambler Vittorio De Sica, who looks to renew his fortunes by marrying off one of his four daughters to the strange Rumanian Count. His matchmaking is thwarted, though, by brooding farmhand-cum-revolutionary Joe Dallesandro, who combats the twin evils of vampiricism and aristocracy with his stud prowess and comic book Marx rhetoric.

He dispenses with politics altogether in the infinitely gorier, yet hilarious *Frankenstein*, but resolutely remains a man of the soil, who is driven by lust and a thirst for revenge of a missing friend into the arms of Frankenstein's wife/sister. Once inside the castle he sets about unravelling the consequences of Frankenstein's evil, thereby spilling horribly authentic looking guts all over the place.

The storylines are great hooks, but it's a bizarre mixture of accents (German, Italian and Brooklyn), banal exchanges and the Kier/Juerging/Dallesandro axis that make these the best and most genuinely disturbing of horror parodies this side of Polanski's *Dance Of The Vampires*.

That the various discrepancies of plot and disparities of style work at all is all down to Morrisey's childlike, even cruel curiosity for strange situations. The more incongruous the better. He sets them up and simply lets them resolve themselves before the camera. The startling results speak for themselves, saying something like: He who dares wins.

Chris Bohn

(Both films are being shown in their complete uncut versions for the first time at London's ICA cinema — *Flesh For Frankenstein* in 3D! They are also available on video.)

NUDGE NUDGE, WINK WINK, UGH UGH

Party Party

DIRECTED: Terry Winsor
STARRING: Daniel Peacock, Karl Howman, Sean Chapman, Phoebe Nichols, Caroline Quentin (20th Century Fox)

IN POP, the idea of focusing on those teen emotions that surface under the peer pressures of a Big Deal evening goes all the way back to Lesley Gore. But in 'youth-oriented cinema' they've provided a departure point for products as solid as *American Graffiti* or *Halloween* and as slobbish as *Prom Night*.

Party Party an 'A&M Sound Production' which bears the production imprint of British indie duo Clive Parsons and Davina Belling takes the before, during and after of a suburban New Year's Eve bash as its subject. But it's more influenced by the comic sterotypes of the *Carry On* series than by any substantial evocation of youth in the last decade of the cinema (with the exception perhaps of the recent *Fast Times At Ridgemont High*).

Like that lamentable flick, only even less likeably, *Party Party* comes off as a smutty, older generation's idea of the things unattended teens get up to. Chiefly this consists of much nudge-nudge, wink-wink-ing, some predictable deception of parents by kids, endless speculation upon the size of each other's unclothed tits and bums, and continual, laborious searches to find someone of the opposite sex who will "do the business" with them. Every euphemism for sex possible in a repressed culture surfaces in this unsavoury epic.

Ironically, *Party Party* (like *Ridgemont High*) was written by those this side of the nursing home; specifically, director Terry Winsor and 'star' Daniel Peacock. Winsor is a National Film School grad whose celluloid debut, *Scratch*, concerned a man's obsession with one participant in a beauty contest and his eventual discovery that "when he gets her she isn't all that interesting".

Winsor's second film-school feature was shot entirely without dialogue and set in Iron Age Britain. And to endure Peacock and Winsor's idea of a party is almost like being transferred in time back to the Iron Age. Certainly all the most charmless aspects of the caveman past are presented along with the assumption you'll find them side-splitting even without the expenditure more than a bare minimum on things like film stock, sets and cozzies.

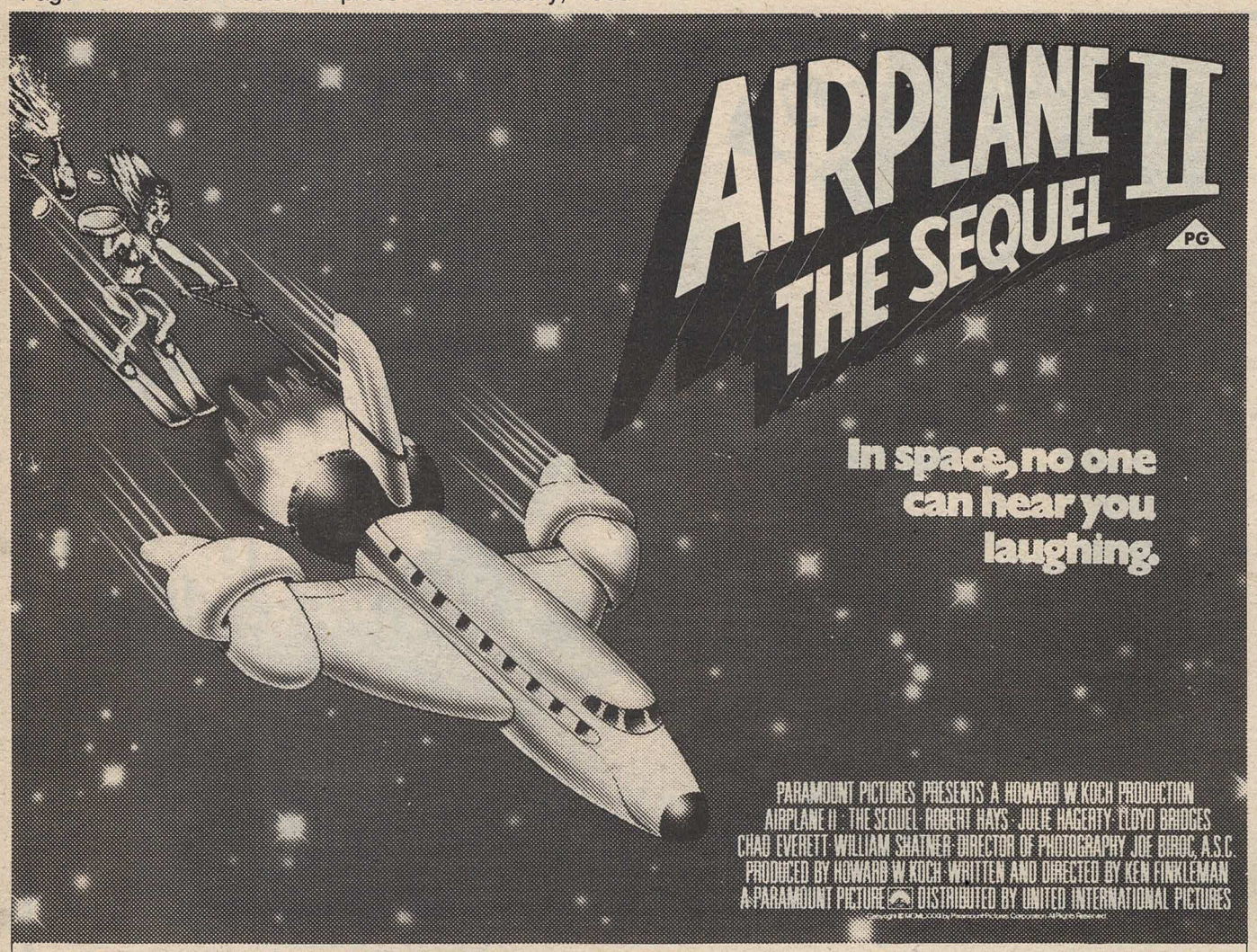
As at some weary drunken rout from a TV sitcom, *everything* in this film revolves around screwing. The girls are either 'desirable' (Top Shop-styled tarts making moo eyes and deserting their 'girlfriends'), 'desperate' (ie too fat and therefore willing to screw anyone who'll do them the favour), or degenerate (the film features two just-can't-quit style cockteases). The boys either 'get it' (like oleaginous policeman "Sam Diggins" and oleaginous Romeo "Terry") or can't. Co-author Peacock plays the main no-can-do man, a lout whose mugging grows more tedious.

Some of *Party Party's* cruder touches involve a subplot about two young police cadets, and the fact that "the Force" is supposed to be the source of *sex appeal* provides an early clue to how badly things are going to get. Though, in a work where you have to wait for people you know are going to vomit to do so (and then you're supposed to laugh!), or watch 40 kids viewing their host's parents screwing on a sofa (ha ha, huh?) it's hard to say.

As for the much-vaunted soundtrack, it is occasionally audible but I don't think this crap is really what Elvis Costello, Roxy Music or The GoGos had in mind when they authored their party tunes.

Cynthia Rose

"With a spoon?!"


AIRPLANE II
THE SEQUEL
PG
In space, no one can hear you laughing.
PARAMOUNT PICTURES PRESENTS A HOWARD W. KOCH PRODUCTION
AIRPLANE II : THE SEQUEL ROBERT HAYS JULIE HAGERTY LLOYD BRIDGES
CHAD EVERETT WILLIAM SHATNER DIRECTOR OF PHOTOGRAPHY JOE BIROC, A.S.C.
PRODUCED BY HOWARD W. KOCH WRITTEN AND DIRECTED BY KEN FINKLEMAN
A PARAMOUNT PICTURE DISTRIBUTED BY UNITED INTERNATIONAL PICTURES

NOW **PLAZA** Off Piccadilly Circus — Sep. progs. dly. 1.00 3.00 5.00 7.00 9.00 Late show Fri. & Sat. 11.15pm.

ABC SHAFTESBURY AV Seats bookable. Tel. 01-836 8861

ABC FULHAM RD BAYSWATER EDGWARE RD For programme times phone Teledata 01-200 0200 (24 hours)

CLASSIC OXFORD STREET

FROM SUNDAY ACROSS THE COUNTRY

HANDS OFF MY 'New VOYAGER' - GO BUY YOUR OWN!
On sale now. Price £1.25
84 COLOUR PACKED PAGES FEATURING:-
E.T. ▪ ARTHUR C. CLARKE
JEDI PICS ▪ VIDEO GAMES
PATRICK MOORE ▪ TRON
At your newsagent or direct from (Plus 30p postage)
M.A.P. Ltd., PO Box 35, WOSLEY HOUSE, WOLSEY ROAD, Hemel Hempstead, Herts. HP2 4SS.
THE NEW QUARTERLY MAGAZINE OF SCIENCE FICTION, FACT AND FANTASY.
NEW VOYAGER
WORTH FIGHTING FOR!

Scala CLUB CINEMA

KINGS CROSS 278 8052/0051

Friday 21st
RICHARD PRYOR LIVE IN CONCERT
3.15, 6.15, 9.15
+ PRIVATE PARTS 1.45, 4.45, 7.45
PRISONER WEEKEND
Saturday 22nd
ARRIVAL 1.00, 5.00, 9.00
+ A,B, AND C 2.00, 6.00, 10.00
+ THE SCHIZOID MAN 3.00, 7.00
+ DANCE OF THE DEAD 4.00, 8.00
Sunday 23rd
HAMMER INTO ANVIL 1.00, 5.00, 9.00
FALL OUT 2.00, 6.00, 10.00
+ A CHANGE OF MIND 3.00, 7.00
+ LIVING IN HARMONY 4.00, 8.00
Monday 24th
TAXI ZUM KLO 2.40, 6.50
+ THUNDERCRACK 4.20, 8.30
Wednesday 26th
Polanski double
WHAT 1.25, 5.05, 8.45
+ KNIFE IN THE WATER 3.25, 7.05

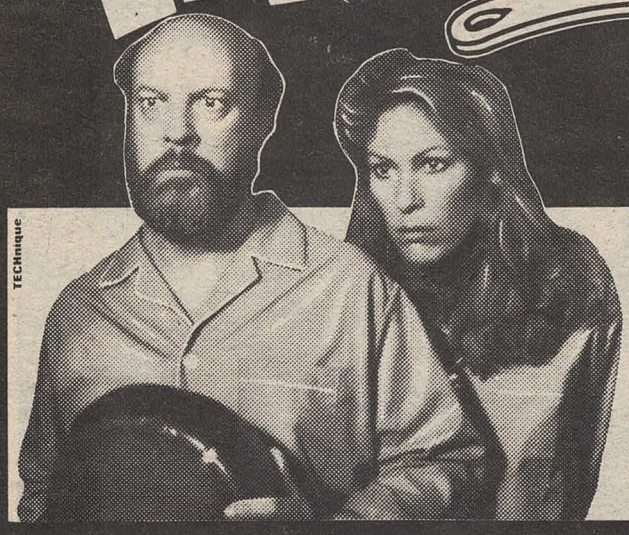
Thursday 27th
YOUNG FRANKENSTEIN 5.10, 9.10
+ THE ELEPHANT MAN 7.00

MEET PAUL AND MARY BLAND. THEY DO IT FOR MONEY.

EATING RAOUL

18 (X)

HOME SWEET HOMICIDE



"Outrageously Funny Black Comedy." N.M.E. "Recipe for laughs." Daily Mirror.
"delicious blackly comic collision of sex, food and murder... a genuine treat." Time Out.
"Bunuel himself might have been proud." Financial Times.
"Paul Bartel is a master of making original and inventive films... with Eating Raoul he excelled himself." Times.
"One of the funniest and most original movies to come out of Hollywood in twenty years." Cinema.

Featuring **Paul Bartel, Mary Woronov** and introducing **Robert Beltran.**
Also starring Ed Begley Jnr., Buck Henry, Richard Paul & Susan Saiger as the Dominatrix. Directed by Paul Bartel. Produced by Anne Kimmel. Screenplay by Richard Blackburn & Paul Bartel.

Now Showing at: **GATE** CINEMA NOTTING HILL 221-0220 727-5750 — **CLASSIC** CANNON GROUP CINEMAS OXFORD ST. 636 0310 — SCREEN ON THE GREEN ISLINGTON 226 3520

RELEASED BY Virgin FILMS

The Comic Strip — Monday on C4

ON THE BOX

Thursday January 20
We bid you cordial welcome to *NME's* new improved *On The Box*, now expanded to match the increased airtime resulting from Breakfast TV. It might in future include a *Breakfast Box* from Uncle Andy Gill who will help you sort through hard AM educational favourites *Open University* (Dawn, *BBC2*) and *Sesame Street (LWT)*. He will also be comparing *Breakfast Time* with his favourite breakfast cereals. **Get Smart**, starting at 6 pm, no doubt coincides better with the breakfast time of our readers, many of whom apparently consider anything vaguely '60s-ish as being the essence of camp. Still, this spy spoof survives better than other **Channel 4** revivals, so who am I to sneer? **(Channel 4)**

Friday January 21
The Tube this week features **The Stranglers**, currently celebrating their inheritance of Charles Aznavour's accent and Donovan's acoustic guitar. **(C4)**

Reggae Sunsplash has Burning Spear, performing 'Slavery Days', Steel Pulse, Mutabaruka and Marcia Griffiths. It is by Mustapha Matura's black sitcom **No Problem. (C4)**

Jazz On Four. Art Blakey and his All Star Band recorded live in Newcastle Upon Tyne **(C4)**

The Return Of The Vampire (Directed by Lew Landers 1943). A Rumanian vampire in London; with Bela Lugosi baring his teeth and Nina Foch baring her neck. **(C4)**

Why Shoot The Teacher? (Silvio Narizzano 1977). Bud Cort, the bizarre boy of *Harold And Maud*, stars as a teacher who has trouble taming teen Canadians in a poverty striken prairie town. **(BBC1)**

Saturday January 22
The Glenn Miller Story (Anthony Mann 1954). Nice guy Glenn played by nice guy James Stewart; June Allyson is nice as exceedingly nice Mrs Miller. Together they have a jolly nice time, despite the hardships, until Glenn meets a decidedly un-nice end in the English Channel. How dare God rob us so early of such a nice guy! **(BBC1)**

Sight And Sound (BBC2) and new programme **The Other Side Of The Tracks (C4)**, by way of antidote to all the niceness on the other side, both feature surly Joe Jackson. Extraordinary what winning American approbation does for you. Before he scored so heavily across the Atlantic, grousy Joe played the grumbling outsider to Elvis Costello's recluse, spitting in journalists' beer and wondering why nobody would go out with him. But don't let our sour grapes interfere with your enjoyment of Jackson's smug pastiches of good tunes. *S and S* records him and his band live in Hitchin, while Radio One DJ Paul Gambaccini investigates the phenomenon of his American success, in the second of a series which, like last Saturday's *Gastank*, confirms *C4's* catchall music policy. Laudable or lamentable? *Tracks* with Joe should justify its airtime better than the first *Gastank*, which did little more than give Rick Wakeman the chance to prove that, despite the lamé robes and lamé tunes, he's just an ordinary bloke who likes a pint as much as the next man. As host his questioning of Rick Parfitt never dug deeper than "What's your's mate?" If this is how beer distends your mind, mine's a glass of milk.

A Man Called Horse (Elliot Silverstein 1970). One of a spate of films made to redress the balance of Hollywood wrongs to Indians. This one is harder than most, insofar as it attempts to make distinctions between mindless savages and noble warriors. Richard Harris, as English aristocrat learns it the hard way, when he's left hanging from a tree, suspended from bones piercing his chest. **(BBC1)**

The Enforcer (Bretaigne Windust 1951). Not the film starring Clint Eastwood as the cop who taught London's force to shoot first and ask questions after, but another starring Humphrey Bogart as a crusading district attorney looking to smash Murder Inc. **(C4)**

Sunday January 23
The American Documentary. Subtitled *For Every Violence There Is A Victim* — the latest of a revealing series reports on the brute reality and enormous psychyological costs on victims of violations, be they vicious attacks or destructive robberies. **(LWT)**

Two Lane Blacktop (Monte Hellman 1971). Endless grey ribbons as a long unwinding metaphor for life, anyone? The late lamented Warren Oates as usual grasps his with the same vitality he grips the wheel, when he takes on two stumblebums (James Taylor and Dennis Wilson), whose morose inarticulacy presents a poor case on behalf of alternative lines of inquiry. **(BBC2)**

The Masquerader (Richard Wallace 1933). Ronald Colman does his party piece of playing dual roles, this time as a drug-addicted member of parliament and his more stable cousin. **(C4)**

Night Life Presents. Frank Beverley's Philly soul group Maze in concert in New Orleans. **(LWT)**

Monday January 24
Riverside. Music by Danse Society. Words by Steven Berkoff, the actor playwright and director of the London Theatre Group, who sometimes mistakes hysteria for energy, and noise for protest. **(BBC2)**

The Comic Strip Presents... The Bad News Tour. Wouldn't you just love to say how much you love The Comic Strip? Pity their boot-in-mouth comedy has a better success rate with cheap and easy targets than obvious ones, even. *War* simply sucked. Wayne's *The Green Berets* was funnier. This week's subject heavy metal shouldn't present them any problems. **(C4)**

Whatever You Want. Aside from misconstruing the meaning of anarchy and applying it to any programame they consider to break with convention, *C4's* other error of the week is describing guests Pete "Mouth" Wylie and his Wah as a black instrumental group. The Higsons also run, Keith Alien pretends to be meek while really being so wild. **(C4)**

Tuesday January 25
Boys From The Blackstuff: Part Three **(BBC1).**

Creature From The Black Lagoon (Jack Arnold 1954). Continuing *BBC2's* science fiction series, *The Creature* was originally shot in 3D and has been shown as such on American TV. This showing is flat in all senses of the word. Unless you want to interpret the tale of a half man half beast slumbering at the bottom of a lagoon for 1000s of years as a visualisation of Gurdjieffian philosophy. But let's not go into that. **(BBC2)**

The Addams Family, featuring Yosser Hughes in his first starring role as Gomez, head of the horror household. Some people find **The Munsters** (tomorrow **C4**) funnier.

Second Chance (Directed by Claude Lelouch 1976). Catherine Deneuve improbably cast as an ex-con, attempting to reacquaint herself with the son she gave birth to in prison, who, in the meantime has taken up with her former cellmate Anoul Aimee. **(C4)**

Wednesday January 26
Requiem For A Heavyweight (Ralph Nelson). The first of a series of plays broadcast in the '50s by the American CBS network, under the *Playhouse 90* banner. Other names who first cut their teeth here include Paddy *Network* Chayevsky and actor Ernest Borgnine. This week presents Ralph *Soldier Blue* Nelson's sombre boxing drama *Requiem...*, featuring Jack Palance and Kim Hunter.

Chris Bohn

THANKS for the MAMMARIES

The Mack Sennett of sex or maker of cinema's most amoral movies?

BARNEY HOSKYNS keeps abreast of Russ Meyer's fleshy fantasies

WHEN THE American critic Leslie Fiedler saw Russ Meyer's first film, *The Immoral Mr. Teas,* in 1960, he found it deeply saddening: "an imperturbable comedy with overtones of real pathos" about the way our sexuality is conditioned and monitored by culture. Mr. Teas, argued Fiedler, reminds us that we are all forced to play the Peeping Tom.

Whether or not the director of *Supervixens* and *Beyond The Valley Of The Dolls* would agree is impossible to tell. His bluff, genial exterior could be real or it could be a mask. Even if it was a mask it wouldn't change the fact that *The Immoral Mr. Teas* made Russ Meyer a millionaire.

What Meyer cannot deny, even in his reluctance to play up to any liberal arts championing of his films, is their obvious technical superiority to the rest of their ilk. Fiedler called his camerawork on *Teas* "loving and patient", but since then Meyer has tried his hand at every conceivable approach to the genre of soft pornography, and while the ethical or dramatic preoccupations of his films may shift back and forth, technically they've grown ever more complex, farcical, and self-parodic.

Both Meyer's virtuosity as a cameraman (he was a combat photographer in World War II) and the manic nature of his satire have freed his films of the mournful redress which accompanies the peep show. This is pornography that washes out the stains of guilt. His protagonists are no longer frustrated voyeurs like Mr. Teas but rampant sexual athletes — excessively cantilevered women and excessively stupid men united by the single-minded pursuit of sexual fulfilment. The only thing that hasn't changed from Fiedler's scenario is the "unreality" of these bodies, which he called "moving pictures of moving pin-up pictures". Meyer's physiques are fantasies come true in the flesh. Yet it is precisely their exaggerated, inflated and sublime dimensions that liberate us from the anxiety of being voyeurs: what we are seeing is the hyperbolic universe of the cartoon.

WHEN MEYER returned from the war — *"high class* pornography" — Hollywood slammed the door in his face. Instead, he went to San Francisco, where he was hired by an industrial film-maker, thus explaining why so many of his films look like industrial PR flicks. It wasn't long, though, before he returned to Hollywood to take pictures for the new *Playboy* magazine.

"I found when I shot a girl with a big overbite, the pictures would sell three or four times, but when I shot Joan Collins, it sold once only. After I married Eve, who became the sixth playmate in the history of *Playboy*, I made *Mr. Teas*, which as you know opened the floodgates of permissiveness as we know it in these united states today. What preceded *Mr. Teas* (not Mr. *Tease*) was the *nudist* film, done usually at the behest of the American Sunbathing Society and featuring people with sagging asses playing croquet or volleyball or having nude picnics. There's no question that *Mr. Teas* was the first film in the voyeurist genre — but there was no touching, no direct contact or sexual interaction. A week after it opened Pete DeCenzie the producer and I bought Cadillacs."

Meyer would have laughed when drive-in-gore pioneer Herschell Gordon Lewis said he made *Blood Feast* (1963) "because the old-time nudies were finished". They *were* finished . . . but the breast? The breast would *never* die. Even today, beneath the new suburban valleys of flat chests and trim asses, the Great American Breast still trembles. Eufula Roop, awesomely-endowed evangelist of *Ultravixens,* offers redemption by the breasthood and we receive it: like the dim-witted Lamaar, we learn to "look a good fuck in the eye".

"The breast is definitely the root of my success," admits the Tex Avery of the nudies. "Tits give you a lot to do, you can really *hang in*. And I do."

Meyer's women are unrepentantly aggressive, shamelessly lustful creatures. As Junkyard Sal in *Ultravixens* observes, "never send a man to do a woman's job." Banishing the myth of penis envy with mammaries that would stop any man and using them to flatten those resistant to their owners' charms, they are all part of a world free of emotional responsibility, a frantically comic world of stereotypes sucked into thoroughly implausible plots whose only function is to supply as many opportunities for copulation as possible.

"It all depends on what does the job for you: my interest in sex is akin to qualifying for the Olympics. You know, five prodigious events, a big contest climaxing in the orgasm of a water buffalo! I mean, I live my fantasies and I'm fortunate that a lot of people seem to feel the same way. In answer to the feminists, I deny nothing. I exploit women with zeal and gusto. A woman's place is either in the bedroom or the kitchen, though not necessarily in that order. At the same time, in my films men are muscular and stupid, the willing tools of the women."

Sex in Meyer is neither a parade of disembodied erections nor, as in soap opera, a means to money or power or fame. It is an explosive finale in itself.

"Yeah, my girls drive beat-up trucks, have one piece of clothing, wear no panties, and their main motive in life is personal sensual gratification."

Seduction leads to orgasm with the same frenzied speed and logic that a Mack Sennett car chase piles into a pet shop. Does your average "one-armed bandit" get time to shoot his wad?

"Well, it's called persistence of vision . . . I think that's why the cassettes are so successful, 'cause you can keep running it back and forth, you can freeze frame right at the point where you're, y'know . . . stuck."

What about the profusion of cinematic references and literary asides — the Greek chorus and revenge motif in *Up!*, for example . . . don't they obstruct the voyeur's release, don't they stall his discharge?

"It's true I've gotten into a more sort of cartoon style. A lot of the references in *Up! — A Tale Of Two Cities*, the cavalry trumpet charge theme — weren't picked up, but when you load a track with so much, it becomes a cacophony of sound and it's fine. The pace has worked so far. Last night after *Ultravixens* they stood up and applauded. Not with *Up!*, it's true . . . I think that film really shocks the shit out of people . . ."

Yes, quite ...

". . . but I'm into satirical humour, yes. The next film is called *Blitzen, Vixen, And Harry*, and it's an extension of the *Beyond The Valley* and *Supervixens* syndromes. We're doing it in Germany, with a substantial budget, and it has to do with the cocaine trade, the KGB, the CIA, and the National Front. The pace is going to be frenetic, *frenetic*! No question . . ."

MEYER'S PLACE in the pantheon of pulp is prominent: any one of his movies could stand with Siegel's *Killers*, Corman's *Wild Angels*, or Joe Solomon's *Losers* as an example of the exceptionally well-made B-movie, and only Radley Metzger's *Camille 2000* comes close to rivalling him in the porn sphere. But perhaps his greatest, and at the same time least erotic, films are those of his middle (or "drive-in Steinbeck") period.

After *Lorna* 1964 and *Mudhoney* (1965), gothic psychodramas about perverted rednecks, senile grandmothers, incest and rape, came *Motor Psycho* and *Faster Pussycat, Kill! Kill!*, the latter possibly the most amoral film of all time. *Pussycat* is the psychoerotic equivalent of Ulmer's *Detour* or Romero's *Living Dead* and, besides perhaps *Dementia* or *Un Chien Andalou,* these are really its only possible parallels.

In this wantonly elemental drama of sadomasochism, which leaves one in a state of mild delirium for at least a week, a trio of leather amazons ride into a desert in the middle of nowhere (one of Meyer's archetypal landscapes) and systematically destroy a father and his two sons, first breaking them down mentally and then killing them. Most remarkable is the fact that the film never crosses the line separating perversity from camp.

"Yeah, John Waters likes that movie *Pussycat*. He says it's the best film ever made and quite possibly the best film that will ever *be* made. Also, lesbians and fags are really crazy about it. So yes, I made *Motor Psycho* about three bad boys and *Pussycat* about three bad girls. You couldn't have nudity or a lot of horizontal togetherness on drive-in screens in those days but violence was OK. Of course I couldn't have made *Pussycat* without the lead girl, Tura Satana, just as *Beyond The Valley Of The Dolls* wouldn't have been the same without John Lazar as Z-Man, or *Supervixens* without my greatest star, Mr. Charles Napier, who is shortly to play a pimp in *Dallas*."

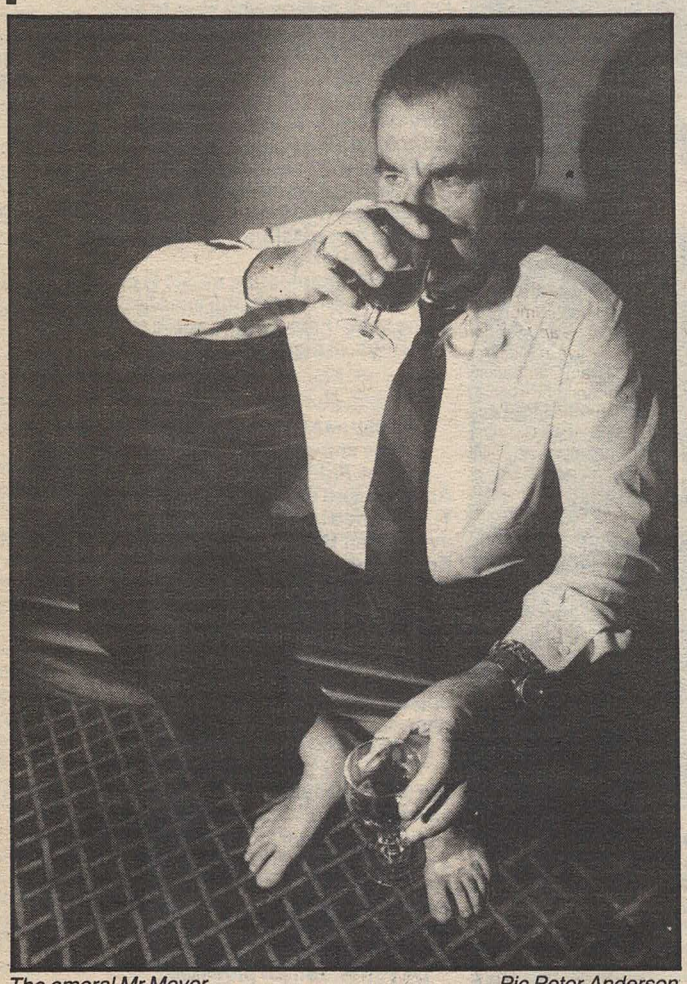
What happened to your involvement with *Who Killed Bambi?*

"You can answer that question with the name Malcolm McLaren. We completed three minutes of film. It was a very low point in my life. Again, Roger Ebert wrote a very good script and it could have been another *Beyond The Valley Of The Dolls*. Unfortunately there was a man named Malcolm McLaren. I guess someone chickened out, didn't have the money . . . there was also some question as to whether the Pistols were really responsible. Cook and Jones were very substantial guys, and I think I could have handled Rotten. But I'm not sure about Sid Vicious. At one point, Vicious said 'I don't mind the low body blows with my mother but I don't wanna shoot up with her.' "

QUINTESSENTIAL MEYER is the bravura effect of the naked camera — what could be more disconcerting yet hilarious than the fly zip opening over the camera's very eye in *Up!*, making our very sight a phallus? Quintessential Meyer is the set-piece of outrageous eroticism — what could be more lugubriously obscene than the barbecued trout popping out of Erica Gavin's cleavage in *Vixen?* From rolling eyes down to quivering feet, "absorbing the players in the quagmire of bottomless ecstacy", Meyer's revelry in the mammary element is so relentless it seems as transparent as love. Through all the hopeless entanglements of his plot lines, Meyer's camera only dotes the more openly, longingly on the sexual display before it. At the end of *Cherry, Harry, and Raquel*, the story cuts to the "real" Cherry who is just finishing a first draft of the fantasy we've been watching. Peering over her shoulder, "Raquel" calls over to "Harry": "Hey, Tom, ever read any of this anti-social drivel your sister writes?" It may have been escapism but we saw it with our own eyes.

Leslie Fiedler saw *The Immoral Mr. Teas* as a world where everything was seen but nothing possessed. From that eminently photographic impotence, Meyer has advanced unhesitantly upon a purely cinematic world in which all bodies seem to possess one another and where all desires are equal. Here, life truly offers us a redemptive spectacle. Ironically, perhaps, when the subject is one of such effulgent plenitude, the only physical "drama" in a Russ Meyer film takes place in the "cutting" room. But in this case, every cut sets our fall from grace to rights.

"A woman's place is in the bedroom or the kitchen. Men are muscular and stupid." *Pic Peter Anderson*



The amoral Mr Meyer. *Pic Peter Anderson*

THE GLAM GLAMOUR IMAGINATION

AT THE BOTTOM end of London's Marylebone Road, going towards the station, you pass numerous beauty salons, the type of establishment that's emerged in many suburban High Streets over the past few years.

They are the major concession Britain has made to the burgeoning stateside 'Me' decade.

Here everyone, from little old ladies to strong young men, can go and have their bodies worked on.

For a hefty annual subscription, you can bask under the ultra violet heatlight, have your skin toasted until it's as crisp and brown as pork cracklin, and get unwanted bodyhairs frazzled off by electrolysis. Complexions are cleared with thick layers of excrement-like sludge, and customers strap one of those vibrating belts around their hides so that their whole body quivers and shakes like a huge blancmange, and they hope that their muscles will become firmer in the process.

Nothing is too much trouble if you have the money and want to look right and feel good. The end result may not send you home a Joan Collins, but at least you tried, you made the effort, deployed every resource that science can offer.

So you feel uplifted and rejuvenated after the ordeal — maybe today you don't look too good but wait a month! Two months! A year! Come back then and see the difference! And so, that's the way the money's made by the promise of a crock of gold buried somewhere far over the rainbow.

And in the meantime, old hearts run free, and they get rid of their hang-ups with the new technology.

ROUND THE corner, in a street off Marylebone Brian Longley has his offices. He is the head of Beauty And Personality Promotions, and quite naturally he also assumes the role as manager and PR for Imagination.

The three Imagination boys — Errol, Ashley and Leee — like the little old dears and overweight spinsters who queue up for a turn on the vibro massage like to take care of themselves and look good, although they don't have to try too hard.

I'm sitting in an office with Errol and Ashley for about ten minutes while they recite a list of their phenomenal achievements on the continent, the glorious reception from the which is a bit like an earth pirate. When you first have your hair done like this you have to let the air into it and give it time to breathe before you can get it into the shape you want, so it's not quite right yet. I wanted the curls like they had them in the 18th Century. It's not really what's happening today, but I think it's different and it's funny and I'm ignoring all the jibes because I knew people would laugh anyway."

"I do it all the time," says Ashley still recovering from a hysterical bout of giggling. Mind you; Ashley hasn't the sort of hairstyle that would go unnoticed on a crowded street either — coiling dreadlocks that bounce up and down like springs when he walks.

What's your hairstyle supposed to represent, Ash?

"Donkey tails," ripostes Leee before he has time to answer.

Girls, girls! Can I get someone a saucer of milk?

IMAGINATION emerged as hitmakers in 1980 with 'Body Talk'. Their career before that stretches back into session work, theatre and clothes design.

In every respect — from their hammy costume designs, the outrageous tinsel gladiator gaucheness they cite as the conceptual side of their work, to the sweet, fans; it's 24-hour non-stop professional showbiz attitude they nurtured over the past year, generally just telling me how great it is, how great *they* are. And I'm sitting there wondering when they'll get to the interesting stuff, if *this* is the interesting stuff, when Leee walks in.

Haaaaaawwweee! Haaaaaawwweee! Ashley throws himself back in his chair and nearly out of the window as he lets out a yell. I spin round and there's Leee. That's the bass player, the singer, the one with the mouth, the guy who's not averse to showing a bit of bodyhair ... In the words of Errol, "our humble leader".

So there's Leee in his casual wear — knee-high boots with bumhugging vinyl-type trousers tucked in at the tops and a smart, expensive woolly tucked in round the waist emphasising his considerable girth.

But you don't really see any of that to start with; what strikes you immediately is his hairdo. He's just spent the morning under the delicate touch of hairdresser, and the result is a crown of closely knit curls, the sort of perm that you don't see too many young men running round with in London. Unruffled by the reaction, Leee gives Ashley a surreptitious glance and bounces across the room to his desk for the afternoon.

When the uproar dies down Errol, the most quiet and normal of the trio, smiles and says, "Yeah, I like it; it's neat."

Leee flutters his eyelashes a little, cocks his head back and returns the compliment, "Thanks, I like the jacket."

"I'm sorry I'm late," he begins to explain as the phone rings. "Could we please not have anymore calls *please* ... Yes, y'see I had to have my hairstyle prepared because I'm playing a role in the new series of *Doctor Who* ...

"Just one moment. I must close this window in case a cold blast of air comes in and my hair hasn't properly set. Honestly, I feel like Shirley Temple.

"Basically I'll be an Eternal in the new series, impeccable music they play — Imagination have paid their dues. In just two years they' had an astonishing eight hit singles and two chart albums, far outweighing the success and life expectancy of most groups at that time.

The Imagination sound — which can be traced through the likes of 'Just An Illusion', 'Music And Lights', 'In And Out Of Love' up to the present 'Changes' — is the essence of simplicity and perfection. It's a distinctive sound, a formula only in as much as Motown, Spector or Stax had formulas. Imagination have proved that the right approach keeps it resilient and fertile.

Like it or not, they are a major turn of the decade soul phenomenon, but with a big difference from those who preceded them: they're British.

The Imagination offices are a bit like a solicitor's or an insurance broker's, and they don't have the most conducive atmosphere for an interview.

I sit in the middle of the room with my back to the door feeling distinctly uneasy each time it opens and an Imagination publicity person buzzes around the shelves along the wall like a busy little bee. Then there's the phones which keep whirring and buzzing and ringing like a CIA sound workshop on red alert. To my left and right respectively, Ashley and Leee continually exchange little smirks and smiles, creating a psychological game of piggy in the middle. They also tend to treat the interview as an advertisement for themselves, spending a lot of time taking their past media coverage to task.

But it's not the usual sort of bitching you come across interviewing people for a music weekly, they sound more like opera singers or prima donnas than popstars. There's something undeniably comic about it all, but half the time I find myself wondering if it's a wind- up, or if these guys are really serious.

Ashley: "I sometimes wonder who we're fighting against; are we fighting with the people to get our music across, or are we fighting with the media who are stopping us getting beyond a certain point? We do a sell-out tour and *still* the press are putting us down. There's nothing blatant like, Imagination are a bunch of whatever. But we are being put down in a certain way because we aren't getting through to our fans the way we should in the media.

"That's what frustrates Imagination, and that's why we're very touchy when it comes to doing press.

"They've never done us any favours either way; we can be very spiritual and they call us a bunch of headers. We can be very fun lovin' and they call us — what's the word? — *freeriders.* But I mean, give Jack his jacket, if he's earned it. If he hasn't — tell him because I'm the first person who likes to know.

"When I get home at night I strip myself mentally to think, have I done this right? Did I do that right?

"And when I get into the studio, I'm very, very critical of myself. I have no bigger critic. I can spend two weeks working on something andif it doesn't sound good I'll rub the whole tape off. But if I think it's good, there ain't no one can tell me different. If I can see that there's going to be a reaction from the people I want it; I want what is ours.

"In 1983 Imagination music is going to be even more forthright; the simplistics are still going to be there, but it's going to be far more notorious, in many ways."

IN 1982 IMAGINATION took their notorious stage show and excellent music to Italy, Israel, France, Portugal, Canada and America, and probably a few other places. They earned more money than practically every other British-based pop act. At one point Errol reckons they worked a full six months without a break.

"We did one show in a Paris stadium that was bigger than Wembley, and there was people fainting everywhere. For somebody it was all too much and they started taking potshots at us. It's amazing the things that happen."

What do you mean 'potshots'?

"They were trying to shoot us. That was incredible because we felt responsible for that as well. We had a lot on our minds, people had come to enjoy us, but then a small minority came, and I think for some of them, it must have been too much so they started to shoot. Especially in Europe and Britain where they'd never seen the band perform live before, it just went to some people's heads.

Do you feel under pressure?

Errol: "We try to keep a certain amount of

DIATORS fIGHT bACK

energy conserved because people aren't interested that you've only come to see a performance."

How do you keep it together?

"Mind control and discipline. You use your energy as you need it and don't waste it. It comes down to the different diets we do, to diversifying, reading and generally keeping cool until you have the next task to do. When you're out and about you look after yourself; if not, you're going to start needing additives. That basically explains Imagination and that's why we can do everything that we do."

Last year Imagination also played a sellout tour of their home country, a spectacle which they feel went ignored and unheralded in the press. I didn't see it, though I'm sure it was a great chuckle. The group, however, take the whole deal — the dressing up, the dry-ice, the music and lights (hey hey!) — quite seriously.

Leee: "Each single that we've done creates a new image. It creates general public interest because people want to see what styles you're wearing and the creativity that went into it. Each song takes you into a different sphere, and to see us live is to understand our concepts, our beliefs and our ideas.

"There are some things in Imagination that cannot be exactly explained, but through our energies, thoughts and feelings, it's possible to understand things like the gladiator concept.

"Since we first performed live we've completely reformed what Imagination means. We've had the same shit going round in vans to pubs and bingo halls, and all that kind of thing. People are probably not aware that we did that. We were, and still are, all very accomplished musicians and writers. A lot of people don't realise that; they think of us as being like Boney M, but I think that changed when they saw us on tour actually playing our instruments.

"Really, we're carrying the flag from the streets. All the styles and all the outrageousness we have comes from the streets. Like we once said, we don't do anything that you wouldn't see in a normal club."

The telephone rings again; with a strong backhand swipe, he knocks it off the cradle before continuing.

"We're lucky now because we've had our seventh hit single, and Ashley's got his own studio where he can do his ... his thing. We can now not only become innovators in performance, but also find other acts, other singers and musicians to work with and keep the line moving. Which is what we're about — forming our own company, our own set-up.

"We want to get beyond the stage of just having hit records, which is very hard, especially for a black group because once you have a record that doesn't get as high as the last one, then people start saying, that's it, they've flopped, finished, they *used to be good.*

"But if there's something just known as Imagination, a company that's a colourless act, that would be a crossover.

"It's easier to be that by being a company because companies are colourless in the same way as people buy Stevie Wonder records, not because he's black or soul or jazz, but because they say Stevie Wonder on them and that's a recommendation."

Ashley: "It's not a matter of your record selling enough to get to number one. You become a business, an institution with offices that diversify in such a way that you cannot help hearing the name Imagination and the name becomes so well used that it sells itself as Imagination-type of music."

IMAGINATION'S most memorable performance must be their 'Body Talk' debut on *Top Of The Pops.* With that they broke the mould bringing all the lewd, lithe, sexual flirting and confusion that went on in the dark corners of the sleaziest disco dancefloors into the nation's living rooms.

It was also notable because it came at a time when serious rock scholars were suffering from shock spasms, having realised that Uncle Malcy and The Sex Pistols hadn't and weren't going to change to world. And here came the biggest new British black act, and what were they offering? High camp irreverence, outrage! It oozed soothness, mock-elegance and grace. It was Macho Ballet; a big crack-up.

The nation's pop kids fell under the spell.

Leee: "Using three minutes of your time on TV for your first performance gives you a very special feeling. I remember this feeling. I thought, oh bullshit, y'know?

"But we went out there and we'd rehearsed, but we also started to ad lib. It was good to

CONTINUES OVER

Behind the glam, glitter, dry-ice and hits, Imagination are indignant about their treatment by a partly racist music industry and a biased media.

INTERVIEW: GAVIN MARTIN PHOTOGRAPHY: ANTON CORBIJN

IMAGINATION

FROM PAGE 22

shock people with the look because they'd heard the song and thought, mmm a nice soul ballad. Then they saw the gyrating and all the other different terminologies that they said in the newspapers at the time.

"For us it was something we did naturally, and as far as I'm concerned when you only have three minutes you have to knock 'em dead in the old American way, hit them with all you've got.

"The thing what annoyed us about the whole thing was that the outfit that I wore — the soivet which was my own design — well, the next minute Top Shop had different versions of it all over the place. It was like when Lady Di's dress was shown on TV and they were sketching it to see who could get it into the shops first.

"And then you wait until the end of 1982 and you see Bucks Fizz wearing them on *Top Of The Pops* and you just think, it's like nothing.

"*Top Of The Pops* has now evolutionised to the point where anything goes, whereas before we were told to tone it down and so forth. But that's great; I'm always for the next step, pushing forward."

Hey, Leee your claws were starting to show there again for a minute.

"There are people in this business and they've helped us and we've helped them — groups like Light Of The World and Linx. No one works alone in the business, you open doors for each other without even knowing it. You always meet up with the people you love to hate sooner or later. It's happened to me several times. But what you have to do is buck up and remember that you're a professional at all times."

Is there a value in being outrageous?

"*Ready Steady Go* was outrageous in its time. It was ahead and people always watched it because it was different. We don't set out in a premeditated way to be outrageous, it's just a way of expressing how we feel. I think at all times we are, must be, very, very professional and that's *most* important.

"We did 'Body Talk' and I think we have to improve on it all the time. I remember reading an article with lots of famous entertainers featured in it and they were asked how they felt about putting sex into their performances, and everyone had the same comment that they were just people like everybody else and sometimes they feel one way, and other times they felt different.

"To be truthful, with 'Body Talk' the idea wasn't to go out there and show my penis off; I dance in clubs and do that all the time and people I know do that. Probably the only thing was when I jumped on the piano and Ashley was showing off his umm...things because of where the camera lens was. It was just part of the performance, but they picked it up the wrong way."

Ashley: "And they made me wear this gigantic jock strap which enhanced my size."

Leee: "Made him look like King Kong."

Did you enjoy the irony of it all? The muscular bodies and the suggestive gyrating and then the falsetto voice?

Ashley: "Falsetto? You make it sound like some sort of crime. *Falsetto* ... Gawd."

Leee: "Actually, it's a high tenor. Everything is done tongue in cheek, but keep it coming, I love it all! Imagination this, Imagination that. That's the point, we didn't want to come across like an average group.

"I'm sure half the people who saw us on *Top Of The Pops* expected to see a nice group singing a nice song in a nice way. You can sing a nice song, but you don't have to sing it in a nice way. Could you imagine Rudolf Nureyev singing 'Body Talk'?"

Ashley: "We believe in what we're doing and portray it the way we want and give it all we've got. So why should we be labelled any different? Why should we be barred from areas of the music business, places we want to go, things we should have already?"

Imagination feel particularly restricted by an insidious racism that still lurks in the record business which crudely pigeon holes black groups. It's a state of affairs as absurd as their notable success in South Africa.

Leee: "We're either supposed to be very ethnic and into reggae or into jazz funk. We either should be talking about love or politics — they always want to put you on that shelf. If there was a statement we felt strongly enough about, I'm bloody sure we'd come out and make it. But there is so many other people doing that and the world of music is so varied.

"George Gershwin did many years of music, Irving Berlin as well, and people are still going back to it. Like 'My Man Gone Done Me Wrong' — they're depressing songs but they're bloody good, they're really good, very heavy. Who wants to know about all the poverty and so on, it's always there to be aware of?"

AFTER AN abortive production collaboration with Trevor Horn — "It was a big production number, like *The Adventures Of Tin Tin*, or the opening number for some big show. Violins, brass, everything but it wasn't really us," explains Leee — they settled down to a successful partnership with producers Tony Swain and Steve Jolley.

Their work with Bananarama and Spandau Ballet has at least shown that without the raw material to work with a producer is powerless to make anything good. Next time round they're joining Jolley and Swain at the control panel. The music will still be a high quality, commercially crafted product — one of the group's foremost considerations.

Ashley: "An audience comes to see a show so we sit down and decide what should come into it and what will appeal to who. We don't do it systematically, it all comes together..." He catches a twinkle in Leee's eye and smiles, "Very...*naturally*, mmmmm yes.

"But when we rehearse and the piano player may get into some very heavy chord progressions, you have to think what is the age group of our market, and it's mainly between 11 and 17, although we do cross generation gaps. At the Hammersmith I saw a grandmother, mother and kids watching us and I thought, my God! How many other families are there like that watching us around the country?

"So we don't go in for technical sort of things, you can get wayward and the audience misses out when that energy could have been spent on looking more dynamic, being more visual and the same amount of feedback would still be attained.

"There's times when Leee's singing a song and you get this thing coming from behind, like a locomotive playing everything that it shouldn't be playing, and that just kills it. The audience may not know what it is, but they do know that it don't sound right and that's what counts. The major 7th and the jazz 9th may go over their heads but they still know what fits and what doesn't."

LEEE JOHN is the public face of Imagination, a salient torchlight for them gliding through some of the most banal lyrics ever written and whipping them up until they sound sensuous and (almost) meaningful. He's funny, overwrought, theatrical and — more than likely — a bighead.

"As Gloria Swanson said in *Sunset Boulevard*, There was nothing wrong with the movies I wanted to make, they just weren't writing them — that's all. I love that line," he sighs.

Two years ago Leee told *NME* he wrote his songs in a room with wall to wall mirrors.

"It's basically just to look at yourself, it also helps when you want to perform a song and you can see yourself in the mirror. I was told this by a very, very famous actess and she told me that you have to make sure you look right for the public."

It's no surprise to find that his roots are in fashion design and he's enjoying the camaradie of thespian friends.

"Fashion's an area I'd really like to get involved in at a later stage in my life. It's a very decaying thing at the moment because there isn't enough jobs for designers. We're in a thriving era now; it's like the '60s. Well, I was told that by someone the other day. He said, when I see you guys get on the bus in your outfits it reminds me of the '60s. Everybody's reflecting back and comparing and using different styles, the only difference now is that no one has any money. I think they should print some more."

As for his appearance in *Doctor Who*, well ...

"The incident with me being in it is really weird. It's one of the last things that I'd imagine myself being in, but I'm out of character which is good because my acting gets a chance. I don't have to be a dustman or a husband or a *typical black guy* going down the street with a massive music centre hanging off my ear. I want my acting to be different, just as I want my music to be different.

"I'm not the greatest actor and I don't think that the role is everything people think it may be, but we shall see. I like the atmosphere, the discipline which a lot ofpeople don't have. I'm sorry, but they just *don't*. Every performer is introverted but I've noticed with some of the actors that they all have a sense of security.

"All the people I'm working with are so, so professional. In the canteen I'm talking to Penelope Keith and Joan Sims about this director and that producer — actress talk; just like the way musicians talk about music and different instruments. It's all such a great form of looking into yourself, it's a different dimension. I'd like to be able to capture that mood and transmit it in a song.

"But I do feel that there are not enough jobs for young black actors and this is one area I'd like to help out in."

Ashley: "As Leee has said he wants to play a part that gives him place and position, without

CONTINUES PAGE 31

The Juggler

Debut Single

Passion Killer

Produced By Chris Thomas

3 Track 12"

also available

Appearing Live at The Marquee Wednesday 19 January

REGARD records

LPs

BREAKING THE BUNNYBONE

ECHO & THE BUNNYMEN

Porcupine *(Korova)*

PERHAPS IT was inevitable, even decreed in some heaven up "there". Maybe it's just third time unlucky. But if 'Porcupine' isn't good it isn't because it lets you down. It fails, aggressively and bitterly it fails.

'Porcupine' is the distressing occasion of an important and exciting rock group becoming ensnared by its own stongest points, a dynamic force striving fruitlessly to escape the brilliant track that trails behind it.

Out of confusion or compulsion, the Bunnymen in 'Porcupine' are turning on their own greatest "hits" and savaging them. In the name of what — pain? doubt? — 'Heaven Up Here' said Yes We Have No Dark Things; now every former whisper of sickness returns in full volume. What one hears is a group which cannot flee its own echo. 'Porcupine' is obviously deficient in vital unquantifiables but it's just as obviously obsessive in its refusal of them. One feels it is the painful struggle to begin anew — and not from ashes either — that has determined the profound stasis, the agonising frustration of this record.

From the very beginning, the single 'The Cutter', 'Porcupine' uses all the group's key hooks, all the inimitable beats and bridges of 'Crocodiles' and 'Heaven', but ruthlessly strips them of the fervour that has so often bristled this reviewer's quills. For starters, commercially 'The Cutter' isn't so much as lined up for the *TOTP* race. Apart from an exaggeratedly Bowiesque bridge passage — a pastiche of 'Heroes' — the song (which may or may not be concerned with death's scythe) is hopelessly lacking in the poppy intensity of 'The Back Of Love'. And aside from the sitar introduction (which like the Bowie interlude crops up again in 'Heads Will Roll') the sound is striking only in its ordinariness.

Most people would have taken the chords of 'The Black Of Love' at half the speed the Bunnymen do. I thought it one of 1982's best crude blowouts but it has little to do with 'Porcupine' and sticks out almost obtrusively as an isolated moment of affirmation. From thereon in the album is non-stop anxiety. The remaining eight songs are really one long staggered obsequy to 'Heaven Up Here'.

To begin with, Ian McCulloch's poetry has grown oppressively more vague and difficult, although (again) you wonder whether simpler musical frameworks might not have inspired simpler, more direct lyrics. I'd like to think 'My White Devil' was a song of obsession and cruelty, but its opening lines rather dampen one's enthusiasm: *"John Webster was one of the best there was/He was the author of two major tragedies ..."* Very succinctly put, but what the intention behind this bald statement is I haven't the faintest clue. One great moment rears up out of the "mist of error" when the song's sense of panic rises to a claustrophobic climax of overlapping voices only to fall back into the lifeless refrain it escaped, but this is not enough to salvage the song in one's memory. If I could make out more of what McCulloch was singing I'd probably unearth a few extra burial metaphors from 'The Duchess Of Malfior' (sic).

'Clay' continues in the same vein, with another torture-chamber opening and a discordant clash between Mac's diffident vocal and Sargeant's guitar twisting below like a knife in the stomach. But as we hit lines like *"When I fell apart, I wasn't made of sand/when you came apart, clay crumbled in my hand"*, or *"oh isn't it nice, when your heart is made out of ice?"*, the Jacobean psychedelia gets a little heavy-handed.

It's as though the group had denied itself the luxury of simplicity, of what they perhaps take to be some too transparent "power" of rock. The firmly grounded structures of 'Show Of Strength' and 'With A Hip' are subverted, undermined by melodies that, like Webster's "ship in a black storm", know not whither they go. This Echo is less upfront, shorn of its poise and confidence. Ian Broudie's production introduces more background activity — more keyboard, more percussive embellishment; in place of synthesizers, warped, sliding strings recall 'The White Album' or 'Their Satanic Majesties Request'; grating, ghostly effects harken back to Walter Carlos' 'Clockwork Orange'; guitars backfire as though in a fit. Yet while all these random contingencies are part of the same drive to transcend, they succeed only in calling attention to that drive's failure: the songs themselves remain fundamentally dead.

Only on 'Porcupine' itself do the various strains of despair coalesce. A kind of 'All My Colours' on a bad trip, its final exhausted throes are as draining (and as moving) as the bleakest moments of 'Hex Enduction Hour' but devoid of The Fall's humour: just a voice crying against nothing, a beat banging on into the void. As the sound fades into darkness, a slight voice claims to have *"seen the light"*.

"Missing the point of our mission," sings McCulloch dolefully, *"will we become misshapen?"* — the somewhat forced alliteration aside, that is probably the most candidly revealing line on the record. But if the song 'Porcupine' is the most shockingly dispirited thing Echo And The Bunnymen have ever done, side two horrifies the more for its uniform lack of inspiration, for the fact that every number cops direct from earlier songs without preserving anything of their energy or invention. Traits such as Mac's trick of singing a line in one octave and then repeating it in a higher one have become stale and predictable trademarks.

Webster's worms may wriggle in the intestines of these songs but to the ear it is music which sounds destitute of first-hand feeling. 'Heads Will Roll' commences like a Mamas And Papas drug song before plunging like 'The Cutter' into an enervated echo of Bowie. *"If we ever met in a private place"*, sings Mac, referring perhaps to Andrew Marvell's "fine and private place" (ie. the grave), *"I would stare you into the ground/That's how I articulate . . ."* So now you know. Another very probable lit. ref. lies in 'Ripeness' ('Porcupine's' bloodletting of 'A Promise'), this time to Keats and *King Lear*, as in the bursting of Joy's grape, men enduring their going hence as their coming hither, etc. *"How will we recall the ripeness when it's over?"* is McCulloch's plaintive phrasing of the theme, but since this song has already burst its skin one might almost read it as a lament for the loss of the group's own ripeness.

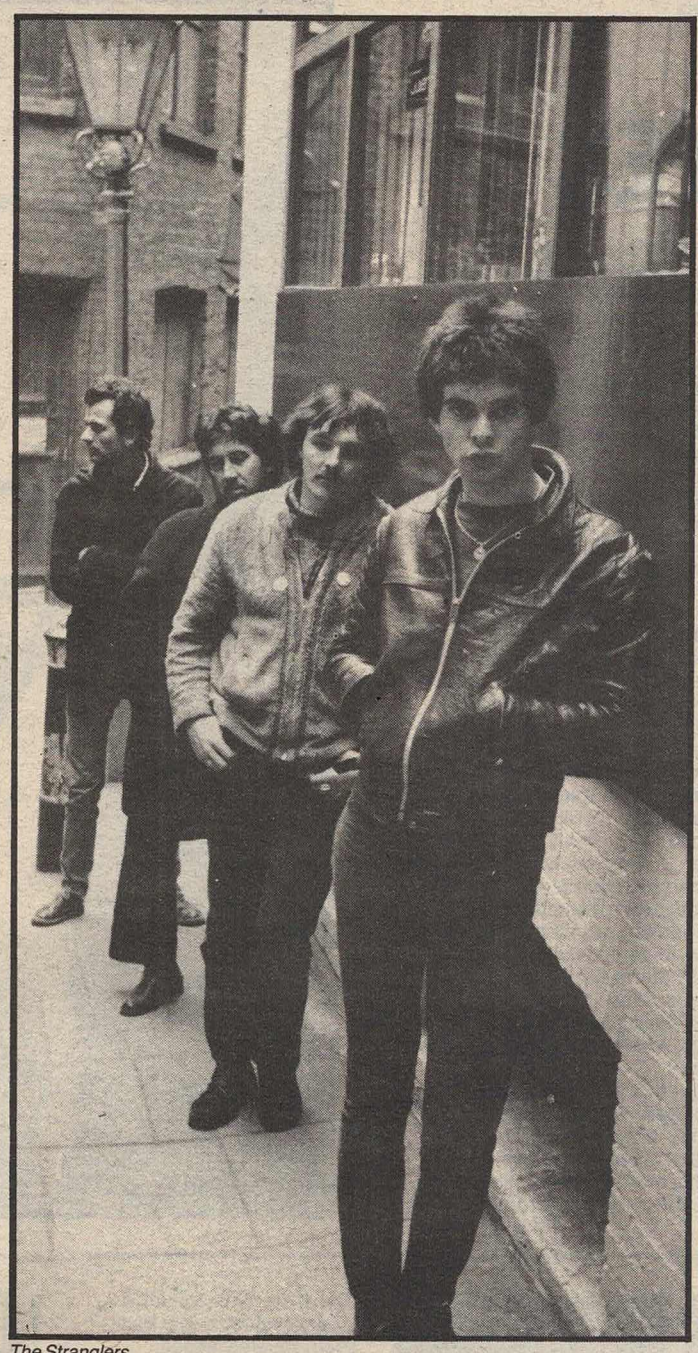
'Higher Hell', 'Gods Will Be Gods', and 'In Bluer Skies' drift yet further into a subliminal state of suspension whose every measure has already been worn to the bone (*"bones will be bones"*, goes 'Gods'). *"Just like my lower heaven, you know so well my higher hell"*. Here it's all but confessed that what was once their heaven has turned into a hellish mire of their own making, the damnation of a style from which they cannot break free. They can only struggle from side to side, wearing away what was once a perfectly fit abode for their sound.

'Porcupine' takes the Bunnymen as far beyond the Doors-meet-Television happy death pop of 'Crocodiles' as is either conceivable or desirable. It makes 'All That Jazz' and 'Villiers Terrace' look like nursery rhymes. I wonder if they'll ever again write such a formidable youth song as 'Pride': that marvellous probing of the rock quartet's limits, that rich, vigorous economy, all that may have gone for good.

Did they perhaps always mistake their hell for a heaven, or is this album, originally titled 'Higher Hell', the conscious observe of 'Heaven Up Here'? Are their deaths too high or did they aim too low?

'Porcupine' groans behind bars, an animal trapped by its own defences. Where the Banshees, always in danger of the same stagnation, can still amaze with a 'Cocoon' or a 'Slowdive', Echo And The Bunnymen are stuck in their grooves, polarised between 'Pornography' and 'Movement'. They must haul themselves out. Instead of panicking at the approach of doubt they must celebrate it. To Mac must I say, as was said to the Duchess herself, "End your groan and come away."

Barney Hoskyns



The Stranglers

FEEBLE!

THE STRANGLERS

Feline *(Epic)*

TEEN HEADS. This week's forum finds Denise (15), Gary (15), and Carol (15) discussing the latest album by The Stranglers, a group often considered "worthless" and "abject" by the petty-bourgeois rock press — thus further illuminating the gulf between the tastes of the "masses" and the supposed "makers" of that taste.

DENISE: Well I don't care what anybody says I like The Stranglers.

GARY: I think they're like the only really honest band y'know they hate everything they're outside everything aren't they I just think that's great that a band is like so untrendy when there's all these really trendy bands about and stuff I think that's why I'll always like The Stranglers it's like they'll always be a bigger wanker'n'you.

CAROL: It's like my bruvver was a punk in the beginning and he said they were real like bastards and I think it's funny they're singin these real sort of slow piddly songs not what you expect from four geezers dressed up in black like that it's like me mum likes 'em y'know.

DENISE: Well they write good tunes and their words are good well at least you can understand them which makes a change like I like the song where he's just talkin about this old man who talks to him in his dream and tells him what life is about.

GARY: Some of them sound like that foreign group what are they called.

CAROL: Kraftwerk yeah

GARY: Yeah them like that song The Model about what it's like in France and Germany.

CAROL: There's a bit in 'Paradise' which is like 'Waterloo Sunset' The Kinks it's saying we won't find paradise cos paradise is based like on lies which I think is really true y'know.

DENISE: I like 'European Female' that's a good song I think they're very romantic I don't care if they have been in the nick well it wasn't us what locked them up it was the frogs also I like 'Blue Sister' cos it's like 'Strange Little Girl' which I really like.

GARY: I liked The Stranglers in their early days like with 'No More Heroes' I was only ten but it's different now cos punk's dead innit I mean you can't deny it.

CAROL: The only thing I think is a bit strange is where it says about this girl's eyes that they've been shoulderin pain which I mean if you try and imagine that.

DENISE: Yeah and like there's this funny single that comes with it like about the prostitution of sound or something which is a bit wierd and it says everyone else is what is it.

GARY: "Harlot"!

DENISE: Yeah but it's a bit funny when they're talking about "voluptuous curves" and those things.

CAROL: Yeah but like it says in the latest Strangled magazine.

GARY: Yeah.

(NEXT WEEK: A Richard Clayderman doll is undressed by three Barnet Housewives)

Barnet Housewives

Echo And The Bunnymen

Illustration: Ian Wright

TROUBLE FOR OL' TWINKLE-EYES

RANDY NEWMAN

Trouble In Paradise *(Warner Bros)*

TWINKLE-EYED cynic and songsmith supreme, Randy Newman's renewed activity imbues a lot of us with a sense of delicious expectation. Here comes his first long-play collection since 1979's wickedly brilliant 'Born Again' (I'm excluding his contributions to last year's *Ragtime* soundtrack) and the fan's anticipation is a pleasure in itself.

More fool me. The fan's life was ever a cheat and disappointment. While 'Trouble In Paradise' is by no means bad, it doesn't mark any kind of high point in Newman's output. The wit we're accustomed to comes only in flashes, rather than a steady, even glow. Making comparisons with earlier glories like 'Little Criminals' or 'Good Old Boys' — as the memory will, involuntarily — the impression is of an edge blunted, of adventure and invention curtailed to the point of casual routine.

As ever, the sound retains its voice-and-piano bias, but generally that's enveloped here in heavy-handed rock arrangements of no particular distinction — just another West Coast album, in fact. Barely a track can boast the ambition or ingenuity which made recordings such as 'Half A Man' or 'Pretty Boy' into effective showcases for the material inside them.

Indeed two of the better cuts on 'Trouble In Paradise' ('Same Girl' and 'Real Emotional Girl') are two that eschew those bloody drums and guitars to go solo (bar a little string section texturing), sad and sweet. And that must hold out hopes for his upcoming UK appearances: he'll be playing unaccompanied, with nothing to mess up the magic.

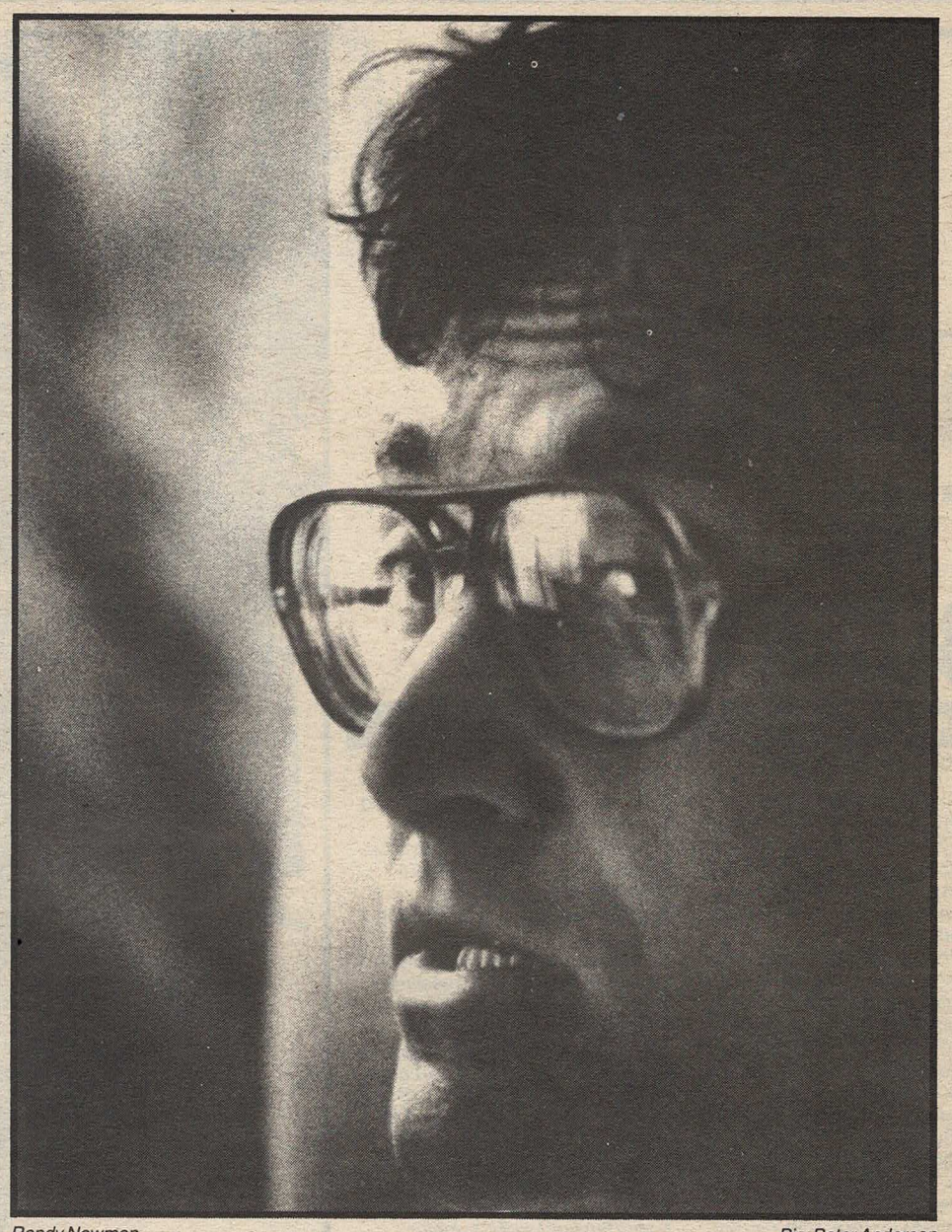
Two other numbers, closing the second side, stand up respectably well: 'I'm Different', which plonks along with goonish nonchalance, Newman assuming another of his narrative disguises (or is it?), declaiming his own uniqueness with bravado tinged by absurdity. Cute tune, too, in a collection that's largely lacking in same. The final track 'Song For The Dead', by contrast, is unusually bleak: the writer's characteristic irony is kept quite transparent, the better to display the lyric's harsh anti-war pathos.

Star names abound in the credits, including Linda Ronstadt, Rickie Lee Jones, Don Henley, Bob Seger, Lindsey Buckingham and Christine McVie, all taking assorted vocal or instrumental roles, and Paul Simon who sings upfront on 'The Blues'... one of the numbers where Newman's muse appears to wander aimlessly around its subject character.

That much is true, also, of several other pieces, like 'Take Me Back', 'There's A Party At My House' and the ambivalently sarcastic 'Miami' and 'I Love LA'. Rather better, lyrically if not musically, is 'Christmas In Capetown': a prickly portrayal of the white supremacist under threat, a classic example of Newman's favoured theme of ridiculing bigotry while saving a sympathetic insight for the mind of the bigot. And then there's 'Mickey's', another typically Newmanesque exercise in compassionate portrayal of small town loser-dom, small minds grappling, with pathetic nostalgia, to comprehend a changed world. Drunken buddies search each other's eyes in bleary desperation: *"Whatever happened to the old songs, Mikey?/Like the Duke of Earl/Mikey, whatever happened to the fucking Duke of Earl?"*

I could almost get that way about some old Randy Newman songs. But, no, that's too far. 'Trouble In Paradise' only disappoints, perhaps, because of my impossibly high expectations. At his best moments, this songwriter is still about the best around.

Paul Du Noyer



Randy Newman *Pic: Peter Anderson*

THE NEARLY PERFECT RELEASE

ANNETTE PEACOCK

The Collection *(Aura)*

AS UNDERSTATEMENTS go, the observation that Annette Peacock is a unique and captivating performer is roughly equivalent to the proposition that King Kong was one or two sizes larger than the average chimp. Her current work for her own Ironic label explores the possibilities of free-form improvisatory work with ballads, utilising only her own voice and piano against assorted percussibles, but 'The Collection' draws on an earlier stage of her career, pulling out the most noted selections from two albums that she cut for Aura Records in the latter part of the '70s.

'X-Dreams' was dark and stormy and featured a motley assortment of rock and jazz musicians including Mick Ronson, Jim Mullen, Chris Spedding, Bill Bruford, George Khan and Kuma Harada, while 'The Perfect Release' was coolly provocative and enlisted the support of an expert session team who leaned towards reggae, jazz-funk and blues. This compilation switches back and forth between the two sources, ending with a couple of outtakes from 'The Perfect Release' and beginning with Annette's justly celebrated reworking of Elvis Presley's 'Don't Be Cruel,' which is the finest possible introduction to her utterly personal blend of passion and irony and to her silk-and-steel vocal tonalities.

In between, you get everything from the sophisticatedly quizzical 'Love's Out To Lunch' (which really ought to be reissued as a single to coincide with the herpes boom) to the downright violent 'My Mama Never Taught Me How To Cook', which is as lacerating an experience as anyone could want to receive from a record. The only omission from 'X-Dreams' is the lengthy 'Real And Defined Androgens', and the numerous excerpts from 'The Perfect Release' provide an ideal leavening, especially the catchy, bouncy 'Rubber Hunger', the genuinely sweet 'A Loss Of Consciousness' and the delightful warmth of 'American Sport'.

These days, Annette Peacock dismisses much of the material included here as "that rock stuff", and it's true that the material on the last year's 'Sky Skating' is undoubtedly closer to her heart, but 'The Collection' does offer an enticing index to the sophisticated, sensual eccentricity of its creator, all wrapped up in a beautiful Bob Carlos Clarke sleeve. You would have to be a fairly drab soul not to respond; after all, it's almost the perfect release.

Charles Shaar Murray

Luther Vandross

ODYSSEY

The Magic Of Odyssey *(Telstar)*

LUTHER VANDROSS

Luther Vandross *(Epic)*

WITH A good deal more alertness from British record companies (not one of whom had the sense to release The Valentine Bros' 'Money's Too Tight To Mention' in Britain, for instance), 1983 should see soul making a greater impact on the charts than it has done in recent years. Given this, neither of the above names should miss hitting the heights.

The Odyssey record is a TV-advertised 'Greatest Hits' LP and displays all the worst characteristics of such produce: a garish cover (sunglasses please...), a complete lack of information, and too many tracks crammed onto one disc. Which would be fine if all tracks were of equal standing, but besides resulting in the inclusion of a large number of non-hits (not to mention the very irritating 'Use It Up, Wear It Out'), it means that the better tracks seem severely edited. Discomixes of about half the included tracks would have made the record a more tempting proposition.

Having said this, 'The Magic Of Odyssey' is still a testimony to the power of their music: Lamont Dozier's 'Going Back To My Roots', 'Native New Yorker', 'Hang Together' and 'Inside Out' (itself a mere shadow of Slave's 'Watching You'): all pop songs with the depth of great soul music.

The new Luther Vandross LP is a compilation of sorts too, bringing together tracks from his first LP and the new US-only 'For Ever, For Always, For Love'.

Luther's career is a very curious one: from vocal arrangements on Bowie's 'Young Americans', through work with the likes of Bette Midler, Carly Simon and Chaka Khan, the lead voice on Change's 'Searching' and 'The Glow Of Love', to his present status at the top of the American R & B charts as both solo singer and producer on records like Aretha's ecstatic 'Jump To It'. He's also the first man to turn a Seven Up advert into an emotional experience.

Songs like the beaming 'Never Too Much' from the earlier LP, besides being generally faster than the newer tracks, show that Vandross was probably responsible for much more than the singing on his tracks on the first Change LP. Vandross, both as singer and producer, puts an unerring accuracy — call it precision or appropriateness — into everything he's involved in. Perhaps simply because of his love for the great soul voice, he has an almost complete knowledge of soul's discourse — in so far as such a discourse is knowledgeable...

The tracks from the new LPs are all beautifully played and sung, generally ballads or slow-pacers, and I would recommend them to anybody. At times the words just slip away, neither standing nor sinking in: there is room for refinement, of course — but already for dreamy lovers, a love(r)ly holiday...

Marcus Boon

CO-OPERATIVE COLLISIONS

DEREK BAILEY

Aida (*Incus*)

DEREK BAILEY AND JAMIE MUIR

Dark Drug (*Incus*)

I IMAGINE there are as many touching tunes and elegant symphonic caresses in improvised music as there are in any other. It's just that they've been jumbled up so you can't hear them that way any more. Derek Bailey's guitar illustrates the matter so clearly that commentaries on structure aren't necessary: dropping in anywhere on 'Aida', one of the most furiously active and plangent of his records, is akin to eavesdropping on a secret music that has gathered its own credentials of 'beauty'.

That privacy is an Achillean weakness too: it seems to ensure the continued stunting of music so used to inattention that it operates almost in a darkened, parallel universe to any rock or jazz environment. But perhaps there is something appropriate about its stealthy encroachment on the perimeter of acceptance — organic development has given the music a peculiar resilience, and 'Aida' sees it in excellent shape. The tracks come from two acoustic solo recitals: 'Paris' runs almost 20 minutes, 'Niigata Snows' and 'An Echo In Another's Mind' share a similar length.

Although Derek plays with an exceptional surface intensity — that is, there are more notes and chords struck even harder than usual — the inner quiet of the phlegmatic Bailey holds equal sway. As these are total improvisations he's free to invent countless tempos, relationships, voicings; ping-pong mutterings, quicksilver scuffing; throwaway sonorities, misshapen fragments of rhetoric. It's probably the least boring of any music because it makes the mundane seem alien. 'Paris' in particular must be one of the finest realisation of his methods.

On the duo record with percussionist Jamie Muir, the greater personal privacy relents to allow interaction — though this dialogue is hardly any more complaisant with routine. Signal/response is denounced in favour of an attempt at far more oblique ways of relation to each other: collision and accident displace complement and co-operation, and a deeper partnership is reached after.

Because of the huge range of sounds involved — Bailey plays electric guitar too, and Muir has a giant array of gongs, cymbals and noise-makers at his disposal — there's actually a greater danger of relaxing into a simple variety of noise: of making improvised-type music instead of the real thing. As Jamie told me, they have to "find some new territory where you are a beginner again". That's why the almost conventional climaxes, passages of hushed reflection and clear changes of mood in 'Carminative' and 'I Soon Learned To Know This Flow Better' are finally less impressive that the parched, mystical stretches of the 25-minute 'Dark Drug' itself, the last section of the three hours they played to make up the record.

That sort of unlearning is a lesson anyone can profit from. If you chance on either of these excellent records regret will be the last thing in your mind.

Richard Cook

NME · GOES · VIDEOTIC

First eyeful of '83

THE world's most watchable music weekly again leads the way. There's never been anything like it before.
There isn't a pre-recorded video tape around to beat it — either for quality or for value.
A collection of both rare and hitherto unseen performances. And, it's been put together exclusively for readers of NME.

THE NME/MAXELL EXPRESSO VIDEO....

Because it's by Maxell, you'll get a video tape of the very highest standard.
Because it's by NME, you'll get a selection of the very best movies and music available — almost an hour of the stuff, in fact. The ultimate in both sound and vision and, for an all inclusive price of £15.99, you could hardly get it any cheaper.

- ☐ For starters, there's The Jam's 1980 chart-topper, 'Start!' So it's goodbye from Paul, Rick and Bruce and hello to
- ☐ Elvis Costello & The Attractions caught both on stage and off in the most sleazy part of 'Clubland'.
- ☐ Meanwhile, a kidnapped Kid Creole pleads, 'Annie, I'm Not Your Daddy' with gun-tottin' Coconuts in hot pursuit.
- ☐ From one cool customer we flashback to the '40s and the original Hi-Di-Hi man, Cab Calloway, his Orchestra and 'Minnie The Moocher', all in glorious black and white.
- ☐ Back to the present and close to eight minutes of Kevin Rowland with Dexys Midnight Runners and The Emerald Express on stage asking for a little bit of 'Respect'.
- ☐ We make a fleeting visit inland to the Mojave desert, night turns into day and back again to discover the legendary Captain Beefheart in cahoots with his Magic Band hollering 'Ice Cream For Crow!.
- ☐ Sounds nutty! so does Madness performing 'Madness' on the London Underground — well, take 'em or leave 'em — suit yourself.
- ☐ Video Clash! The Clash City Rockers take a big bite outta The Big Apple with 'Radio Clash'.
- ☐ It's The Sayle Of The Century! 'Ello Alexei Gotta New Video!' Alexei Sayle (for it is he) goes well over the top enquiring, "Ello John! Gotta New Motor?'
- ☐ As promised, we announce a bonus track, Switzerland's *grand fromages*, Yello — agitated, animated and syncopated on 'Pinball Cha Cha'.
- ☐ Out of sight! James Brown & The Famous Flames join the all-star cast of Expresso Video. The year — 1964 and Soul Brother No 1 affirms his reputation with an all-stops-out performance of his chart-topping 'Out Of Sight'.
- ☐ The NME-Maxell Expresso Video also includes a *Silver Screen Special* featuring excerpts from two recently acclaimed movies, 'Diva' and 'Angel'.
- ☐ And, keep an eye open for a sneaky peak at Grace Jones.

Well, my little videotics that's it — a better offer you won't find elsewhere. Furthermore, The NME/Maxell Expresso Video is available in both VHS and Betamax formats.

If you can't believe your eyes, you soon will with The NME-Maxell Expresso Video.

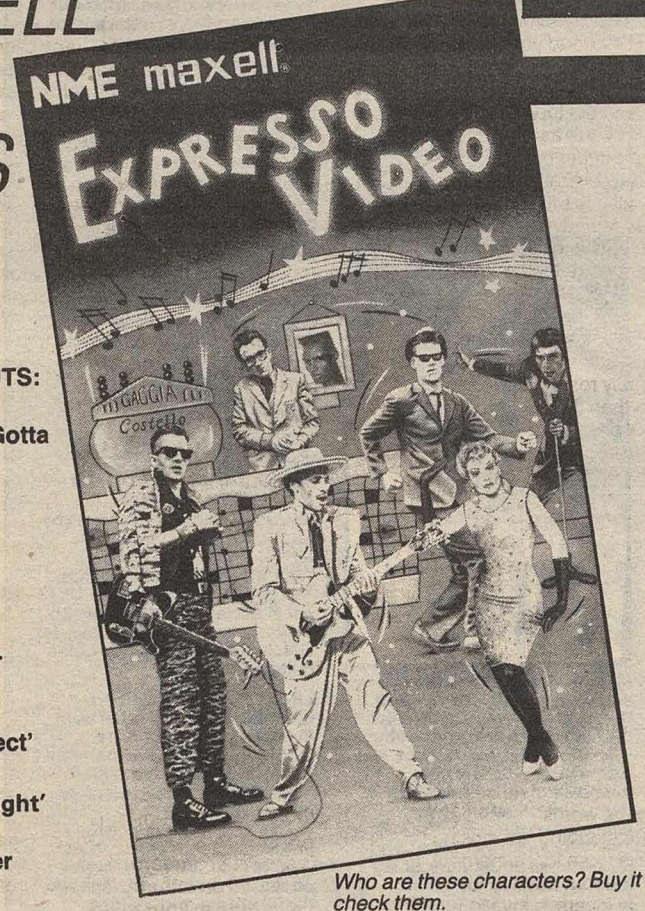
Well, take it, it's yours for only £15.99 (inclusive of postage, packing and insurance).

The NME/Maxell Expresso Video is made subject to final copyright clearance. Also, owing to international copyright restrictions, NME and Maxwell regret that the offer will not apply outside of the UK. Sorry — but under no circumstances can orders be accepted from elsewhere.

Don Letts tunes in for the Clash

NME MAXELL VIDEO PRESENTS

THE JAM: 'Start'
ELVIS COSTELLO & THE ATTRACTIONS: 'Clubland'
THE CLASH: 'Radio Clash'
KID CREOLE & THE COCONUTS: 'Annie, I'm Not Your Daddy'
ALEXEI SAYLE: "Ello John! Gotta New Motor?'
CAB CALLOWAY & HIS ORCHESTRA: 'Minnie The Moocher'
YELLO: 'Pinball Cha Cha'
MADNESS: 'Madness'
CAPTAIN BEEFHEART & THE MAGIC BAND: 'Ice Cream For Crow'
KEVIN ROWLAND & DEXYS MIDNIGHT RUNNERS: 'Respect'
JAMES BROWN AND THE FAMOUS FLAMES: 'Out Of Sight'
Plus excerpts from: 'DIVA' and 'ANGEL' in a Silver Screen Special.



Who are these characters? Buy it and check them.

How To Order

1 Fill in *both* order forms in block capitals and tick which video format you require.
2 Make out your cheque or postal order to 'IPC Magazines Ltd' for £15.99.
2 Send your completed order forms with your cheque or Post Office Giro to:
NME-MAXELL EXPRESSO VIDEO OFFER
P.O. BOX 64 BOREHAMWOOD.
HERTFORDSHIRE WD6 1BA.
4 Keep a record of how much you have sent, what you have ordered and when you posted it.
5 Delivery will take a mininum of seven days from receipt of your order (to allow cheques to be cleared) and should take no more than 28-days.
6 Enquiries: If you have not received your video within 28-days please write to us again at the above address (*not* the NME offices) and state both what you have ordered and the date you posted it.

QUESTIONNAIRE:

We would be grateful if you could supply us with the following information although you are not obliged to do so:

1 Do you live with your parents?
Yes ☐ No ☐
2 Is your video recorder
Rented ☐ Owned ☐
3 What format is it?
VHS ☐ Beta ☐

NME-Maxell Expresso Video Offer
P.O. Box 64 Borehamwood.
Hertfordshire WD6 1BA

PLEASE NOTE—
Owing to international copyright restrictions, NME and Maxell regret that the offer does not apply outside the UK.

ORDER FORM:

Please send me ____ copy/copies of the NME-Maxell Expresso Video.
I enclosed cheque/postal order/Post office Giro for

_____.

Please supply the tape in the following format VHS ☐ BETA ☐ (please tick).

Please fill in both coupons in capital letters.

Name .....

Address .....

.....

.....

Name .....

Address .....

.....

.....

Closing date for orders is May 1, 1983.

New Order's BERNARD ALBRECT

NEW ORDER play a couple of rare gigs at Manchester Hacienda Club (January 26) and Cardiff University (29). They'll be previewing their latest album 'Power, Corruption And Lies', due out next month on Factory Records.

A CERTAIN RATIO play their only live date for the time being at London Brixton Ace Cinema on January 30, supported by 52nd Street and Five Or Six (tickets £3). This is not one of the concerts for Channel 4's *Whatever You Want*, though the latest booking for that series is LEVEL 42 who play the Ace on February 3 (£2.50).

MATHILDE SANTING, the Dutch jazz singer, has been named as support act on Randy Newman's previously reported UK concerts next month. To coincide, she makes her British vinyl debut on WEA with a ten-inch self-named mini-LP comprising seven tracks.

MUSIC FOR PLEASURE, whose new single 'Time' is released by Polydor on January 28 in both 7" and 12", highlight their current one-nighter schedule with an appearance at London Victoria The Venue on January 27. Their tour is now being extended into February, details to follow shortly.

AIRSTRIP ONE promote their current Polydor single 'Satellite' with London gigs at Legends (January 26), Victoria The Venue (February 1), Marquee Club (2), Covent Garden Rock Garden (21) and Greenwich The Mitre (22). They also play the Dingwalls circuit at London Camden (January 31), Hull (February 3), Newcastle (4) and Liverpool (5).

FUNKAPOLITAN play a one-off tomorrow (Friday) at London South Bank Polytechnic, with special guests Paul Young & Family. Also visiting the poly this term are Misty In Roots and The Beatroots (February 4) and Lindisfarne (March 18).

JAH WOBBLE and his six-piece band Invaders Of The Heart have confirmed dates at Aberystwyth University (January 29) and Liverpool University (February 5). As reported, they also play London Brixton Ace Cinema with Moving Hearts on January 27 for Channel 4's *Whatever You Want* series. They're about to go into the studio to record their debut single and album.

HERE & NOW have lined up their first gigs of the New Year — and fairly short notice they are, too. They visit Bury The Derby Hall (tomorrow, Friday) and Preston Polytechnic (Saturday).

ROY HARPER BAND, whose gigs on the Dingwalls circuit were reported last week, have added a few more dates to their tour which supports their current album 'Work Of Heart' — at Bradford University (this Saturday), London School Of Economics (February 4), Leicester University (5) and Folkestone Leas Cliff Hall (12). Their gig at Bristol Dingwalls is now put back to February 3 from January 29, when instead they visit Liverpool Dingwalls. Further dates are being confirmed.

THE WATUSI BROS have set half-a-dozen gigs to help work in their new guitarist (name not supplied!) — at Bournemouth Academy (January 27), Loughborough University (29), Wokingham Angie's (February 5), Hastings Rumours (12), Croydon Green Dragon (15) and Bangor University (19). More dates, including a London show, will be added later.

B.B., the London-based band featuring ex-Sector 27 cohorts Jo Burt and Stevie B, play a string of dates to coincide with the release of their first single 'The Duke' on Gin Records. They have London gigs at Fulham Greyhound (tonight, Thursday), West Hampstead Moonlight Club (January 24), Covent Garden Rock Garden (25 and 31), Kensington Adlib (26), School of Economics (27) and Brixton The Fridge (February 9). Out of town, they visit Bath Moles (January 28), Nottingham Trent Polytechnic (30), Ashford Wye College (February 4) and Swindon Brunel Rooms (5). They are also the guests of David Essex in his concerts reported two weeks ago.

SOLDIER, the Northampton hard-rock outfit, will be touring for seven weeks in support of their eight-track live cassette 'Live Forces'. So far set are Gt. Yarmouth Big Apple (this Saturday), Northampton Five Bells (Sunday), Cambridge Burleigh Arms (January 24), Huddersfield White Lion (30), Edinburgh Nite Club (February 4), Bathgate Cairn Park Hotel (6), Greenock Victorian Carriage (7), Dundee Tayside Bar (8), Glasgow Dial Inn (9), Aberdeen The Venue (10), Glasgow Hard Rock (11), Wishaw Heathery Bar (12), Glenrothes Rothes Arms (13), Northampton Five Bells (20), Bradford Pile Bar (24), Chadswall Moonraker (25), Wigan Riverside Club (27) and Blackburn Regents Hotel (March 4 and 5).

NME tour NEWS

Albert going Afro!

AFRICAN MUSIC takes over London's Royal Albert Hall on Friday, March 11, underlining the powerful influence which African culture is currently exerting upon contemporary music. The festival is called "Africa '83" and it brings together high life from Ghana, dancers from West Africa, a koral player (similar to a sitar) from The Gambia, a Nigerian group, a Ugandan dancer and Afro-rock godfathers, Osibisa — and tickets are on sale now priced £6.50, £5.50 and £4.50. We're assured that there'll be other similar events to follow, and African Unity are planning a major revue for 1984 which will also visit the provinces.

MAIDEN VOYAGE IN SPRING

IRON MAIDEN this week announce the first 17 dates in their UK spring tour, which forms the first leg of another massive global schedule taking them through to the end of the year. They play Oxford Apollo (May 5), Leicester De Montfort Hall (6), Southampton Gaumont (7), Ipswich Gaumont (8), Nottingham Royal Concert Hall (10), Bradford St. George's Hall (11), Glasgow Apollo (12), Edinburgh Playhouse (13), Cardiff St. David's Hall (15), Sheffield City Hall (16), Newcastle City Hall (17), Hanley Victoria Hall (18), Bristol Colston Hall (20), Birmingham Odeon (21), Manchester Apollo (23) and London Hammersmith Odeon (26 and 27) — and a few more concerts are still being finalised.

Tickets go on sale tomorrow (Friday) at box-offices and usual outlets — except Bristol where you have to wait until April 20. Advance prices are £4 only (Oxford, Leicester, Ipswich, Bradford and Hanley); and £4.50, £4 and £3.50 (all other venues). The support act has still to be named, but Maiden are planning to maintain their policy of bringing in an overseas guest act.

The band have now named their new drummer as replacement for Clive Burr, who left recently for personal reasons after a three-year stay. The newcomer is Londoner Nicko McBrain, who previously played with Trust, and he's now busy working with the other members on material for their fourth album.

Maiden's voice BRUCE DICKINSON

Leppard, Marillion major outings

MARILLION, whose swift rise to fame last year was enhanced by their signing to EMI Records, now look poised for a major breakthrough — with the advent of their debut album, coupled with their first major concert-hall tour, culminating in a Hammersmith Odeon showcase. Their 1983 campaign starts on January 31 with the release of their second EMI single, the double A-sided 'He Knows, You Know'/'Charting The Single' — also available as a 12-inch featuring the full-length LP version of the former title. The album itself is titled 'Script For A Jester's Tear', and it's due out on March 14.

Tour dates are Norwich East Anglia University (March 15), Reading Top Rank (16), Guildford Civic Hall (17), Aylesbury Friars (18), Folkestone Leas Cliff Hall (19), Portsmouth Guildhall (20), Cardiff Top Rank (22), Malvern Winter Gardens (23), Bradford Caesars (24), Newcastle Mayfair (25), Bournemouth Winter Gardens (27), Bristol Colston Hall (28), Hanley Victoria Hall (29), Nottingham Rock City (30), Birmingham Odeon (31), Ipswich Gaumont (April 1), St. Albans City Hall (2), Hull City Hall (5), Middlesbrough Town Hall (6), Edinburgh Playhouse (7), Glasgow Pavilion (8), Dundee Caird Hall (9), Aberdeen Capitol (11), Lancaster University (12), Sheffield City Hall (13), Liverpool Royal Court (14), Manchester Apollo (15) and London Hammersmith Odeon (17). Tickets are already on sale at most box-offices, but prices vary from one venue to another.

DEF LEPPARD are going out on their first UK tour for 20 months, the leng thy gap caused mainly by extensive overseas commitments — in fact the strain of continual touring has prompted Pete Willis to leave the band, and he's now been replaced by ex-Girl guitarist Phil Collen. To coincide with the tour, they have a new single titled 'Photograph' released by Vertigo on January 28, which is said to have been inspired by Marilyn Monroe — it comes in a pop-up bag constructed to re-create a 3-D camera, and there's also a 12-incher with a third bonus track.

Rock Goddess will be special guests on the tour, which takes in Manchester Apollo (February 21), Edinburgh Playhouse (22), Sheffield City Hall (24), Newcastle Mayfair (25), Liverpool Royal Court (26), Bristol Colston Hall (27), Nottingham Rock City (March 1), Birmingham Odeon (2), Oxford Apollo (3) and London Hammersmith Odeon (4). Tickets are priced £4 and £3.50 at all venues — except Nottingham, where they are £3 (advance) and £3.50 (doors).

THE WARRIORS comprise four top Jamaican session men — Leroy Horsemouth Wallace, Larry Seville, Vin Gordon and Michael Robinson — with Wallace being particularly well-known as the star of the 1979 film *Rockers*. They arrive in the UK to promote their new album 'Raggy Joey Boy' and play Liverpool Dingwalls (January 26), Sheffield Dingwalls (27), Bristol Trinity Hall (28) and Hull Dingwalls (29). They then leave for Europe, returning here in late March for further dates — the first comfirmed being Newcastle Dingwalls on April 4, with more to follow.

Hearts on the move

MOVING HEARTS, the seven-piece Irish band who've already acquired supergroup status in their own country, are playing a series of major UK concerts to introduce their new lead singer Mick Hanly. Their appearance on January 27 at London Brixton Ace Cinema, for Channel 4 filming, has already been reported — and they have now confirmed Stafford Gatehouse Theatre (29), Chesterfield Pomegranite (30), Leeds Irish Centre (31 and February 1), Derby Assembly Rooms (2), Kendal Brewery Arts Centre (3), Newcastle City Hall (4), Birmingham Odeon (5) and London Tottenham-Court Rd. Dominion (25). Concerts at Leeds and Birmingham are being recorded for local radio, and tickets are on sale now at all venues, with concessions for the unemployed at the majority.

More Sight & Sound

THIN LIZZY head the latest line-up of big-name acts appearing weekly at Hitchin Regal Cinema, being filmed by BBC-2 for screening on Saturday nights in *Sight & Sound In Concert*, with simultaneous stereo transmission on Radio 1. Lizzy preface their farewell UK tour next month by playing there on January 26, and other acts set are The Thompson Twins (February 2), Randy Newman (9), Simple Minds (16), ABC (23), Flock Of Seagulls (March 9) and Joan Armatrading (16). A headliner for March 2 has still to be finalised.

record NEWS

RPO PLAYS THE BEATLES: LIVE

SOLID ROCK Foundation, the charity which organises events to benefit those in need, is launching its own record label — and its first album, released on January 28, is 'The Royal Philharmonic Orchestra Plays The Beatles: 20th Anniversary Concert'. It was recorded live at the Royal Albert Hall gala evening in December, attended by the Queen, when the RPO and Royal Choral Society were conducted by 'Hooked On Classics' maestro Louis Clark — and guests included Joan Collins and Roy Wood. All proceeds from the LP will go to the Foundation's Conservation Fund. It's also available in cassette form, and distribution is through Spartan.

● 'Last Night A D.J. Saved My Life' by **Indeep** has been a hot import item for several weeks, and it's now officially issued here on the Sound Of New York label in both 7" and 12", the latter featuring four different versions of the song. And on the Philly World label, there's 'Don't Touch That Dial' by funk supremo **Captain Sky.** Both these singles are available through PRT.

● **Soul On Ice,** the band launched by Penetration founder member Gary Chaplin, have their single 'Windscreen'/'The Voice' issued this weekend on York label Red Rhino Records. The band are currently completing their debut album, for late February release.

● **Uropa Lula** have their second single 'Fell Upon A Jewel' issued by Arista next month, but it doesn't look as though they'll be around to promote it — their American bassist Alan Dias has been unable to renew his UK work permit, so the band are having to work in the States for the time being.

● PRT have released their second series of Flashback singles, comprising 15 double A-siders, each featuring two classic hits by the likes of **Curtis Mayfield, The Kinks, Chuck Berry** and **Al Green.** Among others represented are **Lovin' Spoonful, Lou Christie, Melanie** and **Long John Baldry.**

● **Wall of Voodoo** have a new single out through Illegal Records on January 28, coupling 'Mexican Radio' and 'Call Of The West' — and following their autumn tour here, they plan to return to the UK in the early spring. From the same label comes the debut single by North London outfit **Crown Of Thorns,** 'Kingdom Come'/Gone Are The Days'.

● **Peter Godwin** had four singles released last year, none of which hit the headlines — but one of them 'Emotional Disguise' is being reissued by Polydor this weekend, in the hope that it will attract more attention the second time around. His debut album follows in the summer.

Dagmar's back!

RECOMMENDED Records this month release a new mini-LP by Dagmar Krause, formerly of Slapp Happy, recorded with Heiloo & Scheillinz and titled 'Commuters'. The label is also reissuing the Faust album 'Faust So Far' complete with a portfolio of nine original prints, plus the solo Slapp Happy project 'Kew. Rhone'. And on C-90 cassette only is the live set 'The Worst Of Everything' by The Work, fronted by ex-Henry Cow man Tim Hodgkinson.

● This weekend PRT release the single 'The Flag' by new signing **Georgia II,** a group featuring girl singer Denise and several well-known musicians — including Peter Hamill, David Rhodes (guitarist with Peter Gabriel) and Duncan Kilburn (ex-Psychedelic Furs).

● Several WEA singles are now being made available in 12-inch form, each with an extra track. They include 'New Frontier' by **Donald Fagen** (Warners), 'I Knew You When' by **Linda Ronstadt** (Asylum), 'Everything I Own' by **Crystal Gayle** (Elektra) and 'Dirty Laundry' by **Don Henley** (Asylum).

● A revival of the Bobby Darin hit 'Dream Lover' marks the vinyl debut of **Colin Heywood,** and it's being pressed as a heart-shaped disc! It's out this week on Crash Records, through Spartan.

● Belgian-based band **Allez Allez** release their second Virgin single on January 28, titled 'Flesh And Blood' — it's taken from their current album 'Promises'. They've just finished touring Europe with Kid Creole, and will shortly be playing some UK dates.

● This month marks the debut of Dudley label 5th Column Records, whose first two singles are '(I'm Not Your) Stepping Stone' by **Virus** and 'Drive My Car' by **Nastyfacts,** the latter being a teenage New York band fronted by 18-year-old girl singer Cherl Boyze.

THE METEORS revive 'Johnny Remember Me', a No. 1 hit for John Leyton in 1961, for their new single. It's out this weekend, and it marks the launch of the I.D. Records label, with distribution by IDS. The group's album 'Wreckin' Crew' follows on February 4 via the same outlet.

PRINCE compensates for the cancellation of his UK visit by coming up with a freebie offer. From January 28, if you buy a copy of his current WEA single '1999', you'll receive a free 'Best Of Prince' cassette containing five tracks.

MERRICK & TIBBS have been signed by CBS Records, and if they both look vaguely familiar, it's because they are none other than Chris 'Merrick' Hughes and Gary Tibbs — both former members of Adam's Ants. Their debut single features two self-penned numbers, 'Call Of The Wild' and 'Tiger Tiger', and it's released on January 28. By the way, Hughes has just finished producing Tears For Fears' debut album.

RANDY CRAWFORD'S new single 'He Reminds Me' is an edited version of a track from her 'Windsong' album, while the B-side 'Declaration Of Love' comes from the 'Raw Silk' LP. It's released by Warners on January 28, and Randy flies into London next week to promote it on several TV shows.

MELISSA MANCHESTER has her new single 'Nice Girls (Think About It)' issued by Arista on January 28, and she'll be visiting the UK next week to perform it on a number of TV shows — including *Pebble Mill At One* (January 26) and *Russell Harty* (27) — as well as filming her own BBC-1 special.

NATASHA, who jumped to fame last yeart on the crest of 'Iko Iko', releases a new single on the Towerbell label this weekend titled 'I Can't Hold On' — taken from her 'Captured' LP. Details are currently being finalised for her first-ever UK tour.

UB40 set out on a lengthy Far East tour next week, leaving behind a new single 'I've Got Mine'/'Dubmobile', both exclusive tracks which won't be featured on any subsequent album — though the 12-inch format contains an extra track 'Forget The Cost' from the 'UB44' set. It's released on January 28 on the group's own Dep label, for which distribution is now being handled by Virgin.

LINX, whose two members (David Grant and Sketch) went their separate ways in the autumn, are to have a final album released by Chrysalis. Titled 'Last Linx', it spans their career up to their last single 'So This Is Romance', and includes the in-demand remixed version of 'You're Lyin', plus their highly popular 'Intuition'. All tracks on the LP are the original long versions.

● Specialist R&B label Red Lightnin Records join the progressive rock movement with the release of the debut album by **Air Bridge,** a five-piece outfit from Norfolk. Titled 'Positive Moves', it's on the company's Carve Up label.

● PRT this week release the album 'An Evening With **Norwood B**' on the licensed Philly World label. The artist in question is an 18-year-old rhythm 'n' soul singer from New Jersey.

● Yorkshire new wavers **The Message** release their second single 'Angel Gang' on HTR Records (66 Hampsthwaite Road, Harrogate) from whom it's available at £1 inclusive — or direct from independent stockists.

● **The Mob,** who already have two indie chart hits under their belts, have just finished recording their debut album 'Let The Tribe increase'. It's due out next month on their own All The Madmen label, distributed by Rough Trade.

● Surrey label Underground Music is releasing its first cassette, a 19-track set called 'I'm Not Waving: I'm Drowning'. It's by Hastings electro-wave three-piece **Expandis,** who are currently lining up some London dates to promote it.

● Bronze Records have finalised a long-term deal with New York label Next Plateau, who are responsible for such artists as **Sharon Brown** and **Carol Douglas,** to release dance orientated product in the UK. First single is the US hit 'One More Shot' by **C-Bank** featuring **Jenny Burton** — the 12-incher (running nearly eight minutes) is out on February 4, with the seven-inch following a week later.

● **J.J. Barrie,** who'll be remembered for his 'No Charge' hit a few years back, re-appears with a new single 'Lucille (I Got A Honey Of A Deal)'. It's on Magic Records, a label formed by Barrie and bassist Herbie Flowers, with distribution by Pinnacle.

'70s material, drawn from the catalogue of Jamaican label Channel 1 — including **The Mighty Diamonds, Earth And Stones, Jays** and **The Revolutionaries.**

U.S. INVASION HOTS UP

Commodores, Fat Larry and Gap Band coming in

THE COMMODORES are to play two nights at London Hammersmith Odeon on February 2 and 3, as part of their first European tour for almost four years. These will also be their first UK appearances since Lionel Richie left the group recently to pursue a solo career, and lead vocals are now being taken by drummer Walter 'Clyde' Orange. Tickets for the London shows are on sale now, priced £6.50. To coincide with the visit, their new single 'Reach High' is released by Motown on February 4.

THE GAP BAND head a package tour — also featuring Yarborough & Peoples and new artist Robert 'Goodie' Whitfield — being presented by America's Total Experience Records, to mark the label's launch in this country, where it will be distributed by Phonogram. They're undertaking a short European tour, which involves two major UK concerts, when the three acts will be performing a 2½-hour show — they are at London Hammersmith Odeon (February 5, tickets £5.50 and £4.50) and Birmingham Odeon (February 7, all tickets £3.50). To tie in with the visit, The Gap Band release their new single 'Outstanding' on January 28, and Yarborough & Peoples have 'Heartbeats' out on February 4 — and in both cases, extended versions are available in 12-inch form. 'Goodie' makes his UK vinyl debut on February 11 with 'You And I' (also as a four-track 12-incher), and a mid-price Total Experience sampler album will follow later in February.

THE GAP BAND

FAT LARRY'S BAND, who were last here in the autumn, return to the UK next month for another tour — this time devoted mainly to the club circuit. They play Purfleet Circus Tavern (February 11 and 12), Windsor Blazers (13-18), Ilford Kings Club (19), Watford Bailey's (21-26), Birmingham Night Out (28-March 2), Norwich Pennies (3), Braintree Essex Barn (5) and Gillingham King Charles Hotel (6). They've just completed some new recordings in their native Philadelphia, but Virgin don't yet know if they'll receive tapes in sufficient time to release a single next month.

AND PITNEY'S DUE BACK AGAIN

GENE PITNEY plays a series of concert and cabaret dates next month, marking the 20th anniversary of his first UK tour. He visits Eastbourne Kings Country Club (February 5), Newmarket Cabaret Club (8), Purfleet Circus Tavern (9 and 10), Caerphilly Double Diamond (11 and 12), Margate Winter Gardens (13), Nottingham Royal Concert Hall (14), Batley Frontier Club (15), Skegness New Embassy Centre (16), Chesterfield Aquarius (17), London Enfield Starlight Rooms (18 and 19), Birmingham Night Out (21-26), London Lewisham Concert Hall (27) and Watford Bailey's (28-March 5).

CARROTTMANIA

JASPER CARROTT is undertaking his first tour for two years, presenting his new show Carrottmania — and he'll be joined in some sketches by Nick Wilton, who appeared in his recent BBC-1 series *Carrott's Lib.* Dates are Ipswich Gaumont (April 25-27), Torquay Princess Theatre (May 3 and 4), Scarborough Futurist (9), Bournemouth Winter Gardens (13-15), Southampton Gaumont (16-18), Oxford Apollo (23-26), Brighton Dome (June 6-8), Birmingham Odeon (13-18), Bristol Hippodrome (27-30 and July 1-2) and London Tottenham-Court Rd. Dominion (July 4-8). Promoters are MCP.

●LENNIE HENRY takes his disco hoot on a campus tour, visiting Manchester University (January 28), Sheffield University (29), Reading University (February 1), Wolverhampton Polytechnic (2), Egham Royal Holloway College (4), Plymouth Polytechnic (5), Bangor University (8), Aberystwyth University (9), Cardiff University (11), Bristol Polytechnic (12), Preston Polytechnic (14), Lancaster University (15), Hull University (16), Norwich East Anglia University (17), York University (18), Nottingham Trent Polytechnic (22), Middlesbrough Teesside Polytechnic (23), Uxbridge Brunel University (25) and Leicester University (26). Promoter is Phil McIntyre.

Plant-Collins dates?

ROBERT PLANT has now stated officially that he'll be going back on the road later this year, for the first time since Led Zeppelin split — so confirming *NME's* forecast last autumn. What's more, he's likely to have no less a luminary than chart-topping Phil Collins in his band. Collins played on Plant's first solo album, and will again be on drums for his second LP, to be recorded in March.

It's known that Plant wants his studio band to accompany him on tour — the others being Paul Martinez (bass) and Robert Blunt (guitar) — but the timing of the outing depends much on Collins' availability, as he'll be involved in his own and Genesis commitments until July.

Haircut add a brace

HAIRCUT 100 have added two more dates to the revised second leg of their UK tour, starting towards the end of next month — a second show at Brighton Centre on March 2, and a concert at Bradford St. George's Hall on March 10. Additionally, their Sheffield show is switched to the City Hall on March 12 — instead of the previous night at the Lyceum, which has now closed. Tickets are on sale now with a top price of £4.50. Haircut will have a new single released at the beginning of February, and their second album is timed to coincide with the tour.

●THE STRANGLERS have added one final date to their upcoming tour — at Brighton Centre on February 17 (all tickets £4.50).

Incantation concerts

INCANTATION, the group who have taken the panpipes of the Andes into the charts, are to play a short series of concerts later in the winter. Their London show has already been confirmed for the Dominion Theatre, Tottenham-Court Rd., on March 1 — and tickets are now on sale from £3.50. Six or seven further dates are currently being finalised, and details of these are expected next week.

Bluebells break out

THE BLUEBELLS are going out on their first headline tour, now that they've won the High Court case brought against them by the Bluebell Girls of Paris, who sought to force the Scottish band to change their name. Their outing coincides with the release of a new single on London Records in both 7" and 12" formats, titled 'Cath'. Their debut album is also nearly completed — it contains some tracks produced by Elvis Costello, and should be available shortly.

Dates so far confirmed are Huddersfield Polytechnic (February 2), Birmingham Polytechnic (3), Keele University (4), Coventry Warwick University (5), Leicester Horsefair Disco (7), Canterbury Kent University (8), Kingston Polytechnic (9), London Strand King's College (11), Sheffield Top Rank (12), Dundee Dance Factory (17), Aberdeen University (18) and Glasgow University (19), with more being set.

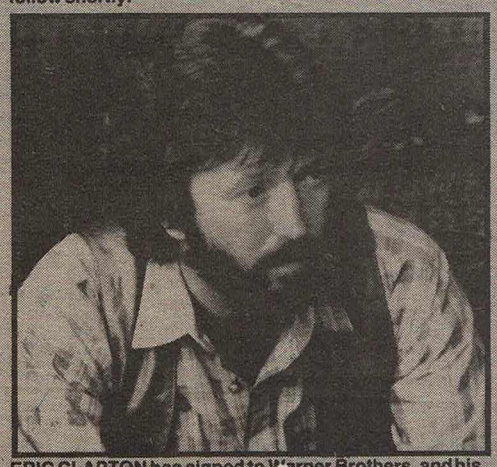
Waller's new outfit

DEADLY SERIOUS is the name of a new band launched by former Rod Stewart and Cat Stevens drummer Mick Waller, who'll be making their live debut in March by way of a London appearance, with further gigs to follow. The line-up also features noted keyboards man Tony Ashton, bassist Roger Sutton and lead guitarist Mike Piggott — and on all live dates there will also be a fifth member, who can't be advertised for contractual reasons. A recording deal is currently being negotiated. And as one new group emerges, so another disappears...

●TRIMMER & JENKINS, the highly rated duo of saxist Ian Trimmer and guitarist Billy Jenkins, have split up — mainly because of the limitations of their duo format. Jenkins is understood to be forming a hard rock band with Squeeze guitarist John Bentley, but Trimmer's plans are at present unknown.

CULTURE's album 'Two Sevens Clash', widely regarded as something of a classic, is reissued this week on Magnum Force's subsidiary Blue Moon label. Recorded in Jamaica in 1978, and produced by Joe Gibbs, it hasn't been available in this country for some time.

MANFRED MANN's Earth Band have their first album for 2½ years released by Bronze on February 4, titled 'Somewhere In Afrika' — it's devoted entirely to African music, and is their first with new bassist Matt Irving (who replaced Pat King last year), while New Zealand vocalist Shoana Laing is also featured on the set. A single from the LP 'Demolition Man' is out this week. The band begin a 50-date European tour next month, with British concerts sheduled for mid-April, details to follow shortly.



ERIC CLAPTON has signed to Warner Brothers, and his first album for the company is 'Money And Cigarettes', released on February 11 by Duck Records (through Warners). Produced by Tom Dowd in Nassau, it comprises ten tracks, including six new Clapton compositions. The all-star backing features Ry Cooder and Albert Lee, among others. Two of the tracks, 'I've Got A Rock 'n' Roll Heart' and 'Man In Love', are issued as a single this weekend.

AMAZULU, whose first headline tour was announced last week, have now been signed to a long-term recording deal by the Towerbell label. The six-piece band will have their first single released early next month.

TEARS FOR FEARS, whose single 'Mad World' reached No. 3 in the *NME* Chart before Christmas, have their follow-up out on the Mercury label this week — 'Change' coupled with 'The Conflict'. The 12-inch format features both those tracks, plus an extended version of the A-side.

BOB SEGER releases his new album 'The Distance' on Capitol this month, comprising nine tracks selected from 30 new songs recorded over the past year. Two of them, 'Shame On The Moon' and 'House Behind The House', are issued as a single next Monday.

THE JAM's original five-track double-pack of 'Beat Surrender' has been made available again by Polydor in limited quantities. This coincides with the re-release of all 18 of the band's singles for the label, now available in their original picture bags.

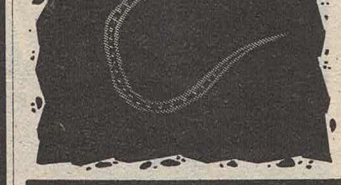
YOSSER'S GANG now have a 12-incher of their single 'Gi's A Job' out on Rialto Records — it's called 'Gi's A Job (Clubmix), and it's coupled with the original seven-inch version. As reported, the gang are six unemployed Liverpool musicians, whose song was inspired by Alan Bleasdale's *Boys From The Black Stuff* BBC-TV serial.

JOAN BAEZ has a double album released at budget price on the Vanguard label (through PRT), titled 'Very Early Joan'. It features 24 in-concert performances recorded during the period 1961-63, including two duets with Pete Seeger.

ROCKERS REVENGE, whose 'Walking On Sunshine' was one of the Top Twenty chart singles of 1982, release their follow-up this weekend on London Records (through Decca). It's another cover version, this time the Jimmy Cliff standard 'The Harder They Come'. It's also available in extended 12-inch form, with a bonus track titled 'Sunshine Party Time (Rap)'.

STEVE MILLER BAND's new single, released by Capitol on January 31, is 'The Joker' — and there are two tracks on the B-side, 'Livin' In The USA' and 'My Dark Hour'. Other singles out on the same day and label are 'Everybody Wants You' by BILLY SQUIER and 'The Other Guy' by LITTLE RIVER BAND. They're preceded this weekend by the new one from the J. GEILS BAND titled 'I Do'.

GENE OCTOBER, of Chelsea fame, releases his first solo single this weekend on Illegal Records. He's recorded a version of the Jimmy Cliff classic 'Suffering In The Land', and the B-side is a dub version of that song mixed by Gene himself. He's also currently working on material for a new Chelsea album.



Play Guitar like Jimi Hendrix

NEW cassette method teaches you exact lead licks and runs of famous guitarist.

Each cassette package contains 20 of the artist's hottest, tastiest, most versatile licks, spanning his entire career. We take you step by step through each lick, every lick is played twice, once regularly, once slowly. The cassette comes complete with printed diagrams and tab number finger system, (no music reading) simple to follow, every finger fret and string position is notated.

These cassettes will make your playing dynamic, exciting and professional.

Fill in the coupon and send with payment **£4.95** to:-

Jack Wilcock Teaching Tapes, Dept. NME, 7 Heaton Close, Newark, Notts NG24 2LE

Please send me Jimi Hendrix Guitar cassette by return post to:-

Name.....

Address.....

.....

HEAD MUSIC PRESENTS
IN ASSOCIATION WITH THE VISITING ARTS UNIT OF GREAT BRITAIN AND NIGERIAN AIRWAYS
AN EVENING OF "JUJU" MUSIC WITH
KING SUNNY ADÉ AND HIS AFRICAN BEATS
LYCEUM
STRAND, WC2
SUNDAY 23rd JANUARY at 7·30
TICKETS £5·00 (INC. VAT) ADVANCE LYCEUM BOX OFFICE, TEL: 836 3715
LONDON THEATRE BOOKINGS, TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245;
KEITH PROWSE, TEL: 637 3131; ALBEMARLE, TEL: 283 9261; STARGREEN, TEL: 437 5282;
ROCK ON RECORDS; ROUGH TRADE RECORDS, OR £5·00 ON NIGHT

HEAD MUSIC PRESENTS
THE FUN BOY THREE
FB3
PLUS GUESTS
HAMMERSMITH PALAIS
242 SHEPHERDS BUSH RD., W6
MON/TUES 21st/22nd FEBRUARY at 8·00
TICKETS £4.00 (INC. VAT) ADVANCE PALAIS BOX OFFICE, TEL: 748 2812;
LONDON THEATRE BOOKINGS, TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245;
KEITH PROWSE, TEL: 637 3131; ALBEMARLE, TEL: 283 9261; STARGREEN, TEL: 437 5282;
ROCK ON RECORDS; ROUGH TRADE RECORDS, OR £4.00 ON NIGHT

THE METEORS
NEW SINGLE
JOHNNY REMEMBER ME
OUT NOW
ORDER NOW FROM YOUR LOCAL RECORD SHOP
ON I·D RECORDS EYE 1

HOLIDAY TIME PARTY TIME!
Fun in the Sun for the 18-30's

Picking up at 9 Northern Cities
CATTOLICA CALELLA, RIMINI
FROM £94
(Save £5 per person by booking before Jan 31 '83)
THRESHOLD Travel
FREE EXTRAS
T-SHIRTS, WINDSURFING, VOLLEY BALL, TENNIS RKTS., DARTS, CHESS, SNORKELS, FLIPPERS, GOGGLES.
FREE PARTY NIGHT
Once a week at Threshold Travel's expense it's Party Night. Don't forget to try our own specially concocted drink - THE MINDBENDER!
ACT NOW! TODAY...
Send for our FREE COLOUR BROCHURE to Threshold Travel, 2 Whitworth St. West, Manchester M1. Tel: 061 236 0326.
NME 2
NAME
ADDRESS

LIVE ADS (01-261 6153)

marquee

90 Wardour St., W.1 | 01-437 6603

OPEN EVERY NIGHT FROM 7.00pm to 11.00pm
REDUCED ADMISSION FOR STUDENTS,
SOCIAL SECURITY CARD HOLDERS AND MEMBERS

Thursday 20th January (Adm £2.00)
CHINATOWN
Plus Support & Jerry Floyd
Friday 21st January (Adm £2.00)
JACKIE LYNTON
Plus guests & Jerry Floyd
Saturday 22nd January (Adm £2.50)
ROCK GODDESS
Plus Support & Jerry Floyd
Sunday 23rd January (Adm £2.00)
BOYFRIENDS
Plus Support & Jerry Floyd

Monday 24th January (Adm £2.00)
HOWARD JONES
Plus guests & Nick Henbrey
Tuesday 25th January (Adm £2.00)
LE MAT
Plus support & Jerry Floyd
Wednesday 26th January (Adm £2.00)
SOLSTICE
Plus Pendragon & Jerry Floyd
Thursday 27th January (Adm £2.50)
THE TRUTH
Plus guests & Jerry Floyd

HAMBURGERS AND OTHER HOT AND COLD SNACKS AVAILABLE

FAC 51
THE HAÇIENDA

Friday 21st January
JAMES & DISKOBLISK
Monday 24th January
KURTIS BLOW
Wednesday 26th January
NEW ORDER
Thursday 27th January
JOBOXERS
Friday 28th January
THE CHAMELEONS
+ Foreign Press
Thursday 3rd February
SECTION 25
+ Swallow Tongue
+ Kevin Newick
Friday 4th February
52ND STREET
+ Smiths
Thursday 10th February
FAD GADGET
Wednesday 16th February
DIVINE
Friday 18th February
ANIMAL LIGHTLIFE
Wednesday 23rd February
CHINA CRISIS

11-13 Whitworth St., West, Manchester
061-236 5051

BRIGHTON DOME
BRIGHTON ROCK PRESENTS
ECHO AND THE BUNNYMEN
+SUPPORT
THURSDAY 27th JANUARY 7.30pm
ALL TICKETS £3.50 FROM BOX OFFICE & USUAL AGENTS

THE TUNNEL

Thursday 20th January £1.00
YO-YO
+ The Answer
Friday 21st January £1.00
T34
+ Support
Saturday 22nd January £1.50
THE FLYING PIGS
+ Street Princess
+ Paragon
Tuesday 25th January £1.50
FRANKIE & THE FLAMES
+ Support
Wednesday 26th January £1.00
TOUGHSTONE
+ Step by Step

THE MITRE
338 Tunnel Ave., Greenwich SE10.
Tel: 858 0895
(200 yards southside Blackwall Tunnel)

KINGS HEAD
4 FULHAM HIGH ST: 736 1413

Wednesday 19th January £1.50
BASILS BALLS UP BAND
Thursday 20th January £1.50
JAZZ SLUTS (Jazz Funk)
Friday 21st January £1.50
THE 45's
Saturday 22nd January £1.50
SALT
with Little Stevie Smith
Sunday 23rd January £1.00
VIN ORDINAIRE
Monday 24th January £1.00
THE CREAMIES
Tuesday 25th January £1.00
LASLO & THE LEOPARDS

LOUGHBOROUGH UNIVERSITY ENTERTAINMENTS
presents
THE HOLLIES
Saturday 22nd January 7.30pm
Tickets £2.50 adv £3.00 door
Tickets Ring Loughborough 217766 or 266600 (lunch times)

Live Ads. in NME are read by more people than those in any other music weekly
SOURCE NRS JAN./JUNE 1982

Klub Foot
CLARENDON HOTEL BALLROOM
HAMMERSMITH BROADWAY W.6

TICKETS AVAILABLE FROM CLARENDON HOTEL THE CAGE GREAT GEAR MKT ALBEMARLE LONDON THEATRE BOOKINGS PREMIER BOX OFFICE ROUGH TRADE RECORDS ROCK ON RECORDS
LATE BAR TILL 12.00

£2.50 **HANOI ROCKS** IDLE FLOWERS
THURSDAY 20th JANUARY at 8.00

£2.50 THE DANCING DID UNDER TWO FLAGS YIPYIP COYOTE
THURSDAY 27th JANUARY at 8.00

HARVEY GOLDSMITH ENTERTAINMENTS PRESENTS
BENATAR
IN CONCERT
CONNOLLY ENCORE
HAMMERSMITH ODEON
FRIDAY 21st JANUARY
EXTRA SHOW SAT 22nd JAN
TICKETS £5.50 & £4.50
B'MINGHAM ODEON
WED. 26th JAN
N'CASTLE CITY HALL
THURS. 27th JAN
TICKETS £4.75 & £3.75
Available from box office and usual agents
Available now new single SHADOWS OF THE NIGHT.

Peter Brightman Presents
STANLEY CLARKE & GEORGE DUKE
WITH SPECIAL GUEST JEFFREY OSBORNE
HAMMERSMITH ODEON
Saturday 29th January
Performance 8.30pm
Tickets £4.00, £5.00 and £6.00
Available from the Box Office Telephone 01-748 4081
Brightman Barnes ASSOCIATES LIMITED

THE Venue
160–162 Victoria Street, London SW1E 5LB
Tel 828 9441
Doors Open 8.00 pm
Main band on at 9.30 pm

THIS WEEK

Thursday 20th January £2.50
Solstice + Twelfth Night + Dagaband + Pendragon
Friday 21st January £3.00
KAJAGOOGOO
Saturday 22nd January £3.00
TALISMAN
Monday 24th January
Closed
Tuesday 25th January £2.50
THE BOLLOCKS BROTHERS
Wednesday 26th January £3.50
KURTIS BLOW
Thursday 27th January £2.50
MUSIC FOR PLEASURE

COMING SOON
Monday 31st January £4.00
JOHN CALE
Tuesday 1st February £2.50
EYELESS IN GAZA + HONEYMOON KILLERS
Thursday 3rd February £3.50
JAMES BLOOD ULMER
Friday 4th February £4.00
TALK TALK (Special Filming For American TV)
Saturday 5th February £4.00
TALK TALK
Thursday 17th February £3.00
MISTY IN ROOTS

OPEN 9.00PM TO 3.30AM — LICENSED TO 3.00AM
Le Beat Route
17 GREEK STREET, LONDON W1. TELEPHONE: 437 5782 Night 499 2645 day

MONDAY
FUNK AND FUTURIST OLDIES
with
UNCLE BRIAN

TUESDAY
60's SOUL NIGHT
Entrance £3
Members £2
Plus ALEX GERRY
ALL DRINKS 50p TILL 11.00pm!!

WEDNESDAY
DON'T BLINK NIGHT
ALL DRINKS **25p**

THURSDAY 20th JANUARY
LADIES NIGHT!
ALL GIRLS
FREE ENTRANCE

FRIDAY
FRIDAY NIGHT AT LE BEAT ROUTE
STEVE OLLIE
STEVE LEWIS CARLO

SATURDAY
EVERY SATURDAY IS NEW YEAR'S EVE AT LE BEAT ROUTE.
All drinks 50p **All** Night.
Live Cabaret. Entrance £5.00

RIGHT OF ADMISSION RESERVED

FLICKS DISCOTHEQUE
Kent Road, Dartford, Kent
Modern Dance Night Every Thursday
Thursday 20th January
PRIDE
Thursday 27th January
RED LIPSTIQUE
THE BOLLOCK BROTHERS
Tel: DARTFORD 25520

BROADWAY
Clarendon Hotel, Hammersmith Broadway W6

Thursday 20th January £1.00
BARNEY'S 50'S DISCO
Friday 21st January £1.50
LARRY MILLER BAND + support
Saturday 22nd January £1.50
APOCALYPSE + Optimax
Sunday 23rd January £1.00
GLASS TIES + 1926
Monday 24th January £1.00
FURNITURE + Judi & The Shades
Tuesday 25th January 50p
IDIOT BALLROOM BEACH PARTY
Real ale served 7.30 — 11.00pm

THE HALF MOON
93 Lower Richmond Road, Putney SW15: 01-788 2387

Wednesday 19th January
BOB KERR'S WHOOPEE BAND
Thursday 20th January
BREAKFAST BAND
Friday 21st January
HANK WANGFORD BAND
Saturday 22nd January
MOONDANCE
Sunday 23rd January
TONY McPHEE'S BLUES BAND
Monday 24th January
DAVE KELLY BAND
Tuesday 25th January
MORRISSEY MULLEN BAND
Saturday 29th January
KOKOMO

Please phone before setting out & check, but avoiding major disasters, here is:-

WHAT'S ON AT THE ROCKGARDEN

VERBA VERBA
THU. 20. JAN. Rhythm section + girl vocalist/keyboard player who deliver spiky poptunes reminscent of Alt. Images.

LEE FARDON
FRI. 21. Singer/Songwriter/Guitarist. Echoes of Lou Reed & Springsteen, but he has more imagination & vitality than run-of-the-mill plagiarists. Recommended.

RODDY RADIATION
SAT. Bouncy, quiffy beat music from the drive in movie/diner era played with affection and pizazz by ex-Specials crowd!

SUN. VOODOO DOLLS + SOLO SONS
MON. DANCING CORNERS + RHYTHM FORCE
TUE. B.B. BAND + TENDER TRAP

SYNCOPATION
WED. 26. "Like U2 but closer," said Sound. Set full of surprises... A band moving fast from interesting to imaginating.

ROMAN HOLIDAY
THU. 27 JAN. "Boppy brand of sax & trumpet-fuelled live music." "everybody had fun."

THE DOORS OPEN 7.30 till LATE, EXCEPT SUNDAY WHEN IT'S 7.30 till 12. REAL ALE AND COCKTAILS RIGHT THRU. YOU HAVE TO BE 18. OUR RESTAURANT IS OPEN 8.30 A.M. till 6 A.M. MOST DAYS. WE'RE ON THE CORNER OF KING ST. & JAMES ST. OLD COVENT GARDEN
PHONE FOR LIVE MUSIC INFO: 836 1521
PHONE FOR RESTAURANT INFO: 240 3961

LSE ENTS presents
ORCHESTRA JAZIRA + EKOME
Sat. 22nd Jan. Doors open 7.30 pm
Tickets £2.00 Adv. £3.00 door
JOHN COOPER CLARKE + Support
Sat. 29th Jan. Doors Open 7.30 pm
Tickets £3.00 on door.
Tickets available from usual Box Offices or LSE Students Union, Houghton St. London WC2 Holborn/Temple Tube
Enquiries 405 8594

TICKETS AVAILABLE FOR LONDON CONCERTS OF THE FOLLOWING

JANUARY
22 Pat Benetar
23 King Sunny Ade
24 Echo & The BunnyMen
27 Moving Hearts
29 George Duke & Stanley Clarke
29 John Cooper Clarke
31 Echo & The BunnyMen
31 John Cale

FEBRUARY
2,3 The Commodores
3 Level 42
4 Def Leppard
5 The Gap Band
6 David Essex
7 Evelyn Champagne King
10 Rickie Lee Jones
11,12 Randy Newman
15,16 The Stranglers
18,19,20 Sky
20 Richard Hell & The Voidoids
20 Loudon Wainwright
21,22 Fun Boy 3
26 Jack Jones

MARCH
1 Madness
9,10 Thin Lizzy
14 U2
16,17 IOCC
20 The Undertones
21 U2
22,23,24 Elkie Brooks
28,29 Dolly Parton
31 Culture Club

APRIL
4,5 Buck's Fizz
6,7 Joan Armatrading
7-10 Leo Sayer
12 Planxty
14 UFO
15 Don Williams
15,16 Gil Scott — Heron
19 OMD

MAY
11,12,13,14,15 Johnny Mathis
16,17,18,19,20,21,22,23,24,25,26,27,28,29 Liza Minnelli

JULY
4,5,6,7,8 Jasper Carrott

TELEPHONE CREDIT CARD BOOKINGS ACCEPTED
PERSONAL CALLERS WELCOME
SEND S.A.E. FOR FREE LIST OF LONDON GIGS
LONDON THEATRE BOOKINGS
96 Shaftsbury Avenue W.1. Phone 439 3371

nationwide GIG GUIDE

thursday 20th

Bannockburn The Tamdhu: **Duff Party**
Birmingham Barrel Organ: **Orphan**
Blackpool Scamps: **Sharon Redd**
Bradford Manhattan Club: **Xero**
Bradford Queens Hall: **Black Slate**
Bristol Dingwalls: **Jo Boxers**
Camborne Lowenac Hotel: **The Company**
Camborne Tyack Hotel: **City Limits**
Carlisle Twisted Wheel: **Room 101**
Chesterfield Star Inn: **Our Pete & The Wage Slips/Jumping Jeannie & The 4½ Garden Gnomes**
Chipping Norton Theatre: **Michael Chapman & Rick Kemp**
Cleethorpes The Sub: **Tony McPhee Band**
Coatbridge Hotel: **Valerie & The Week of Wonders/Sideway Look**
Croydon The Cartoon: **Promises**
Dundee Royal Hotel: **Farmers Boys**
Gateshead Honeysuckle: **Harry & The Headaches**
Gt. Yarmouth Big Apple: **Energy**
Harrogate Majestic Hotel: **George Melly & The Feetwarmers**
Hartlepool The Nursery: **Talk Dark**
Hayle The Penmare: **Reflections**
High Wycombe Nags Head: **The 01 Band**
Hull Dingwalls: **Kurtis Blow**
Kingston The Swan: **The Coup**
Leicester Magazine Hotel: **Ipso Facto**
Leicester Phoenix Arts Centre: **Azimuth/Gordon Beck Nonet**
Liverpool Dingwalls: **Matumbi**
Liverpool The Mayflower: **The Rivals**
Liverpool Warehouse: **Ex-Post Facto/The Bamboo Fringe**
London Adlib at The Kensington: **The Recruits/The Ghosts**
London Battersea The Latchmere: **Popsicle**
London Brentford Red Lion: **Chuck Farley**
London Brixton Ace Cinema: **Wah!/The Higsons**
London Brixton Old White Horse: **The Bugger All Stars**
London Camden Dingwalls: **Roy Harper Band/Tall Story**
London Camden Dublin Castle: **The Zodiacs**
London Camden Musicians Collective: **Miss Yuse/Biff Elliott Trio/The House Devils**
London Catford Black Horse: **The Wild Eagles**
London Charing Cross Duke of Buckingham: **The Invisibles**
London Covent Garden Rock Garden: **Verba Verba**
London Covent Garden The Canteen: **Tropical Fish**
London Fulham Golden Lion: **Cavern**
London Fulham Greyhound: **B.B./The Czechs**
London Hackney Chats Palace: **Louis Finers O'Neil & The Boogiemen**
London Hammersmith Klub Foot at The Clarendon: **Hanoi Rocks (replacement date)/Idle Flowers**
London Islington Blue Coat Boy: **The Sid Presley Experience**
London Islington Hope & Anchor: **The Helicopters**
London Kennnington The Crickets: **The Sun**
London Kensington De Villiers Bar: **Gold Dust Twins**
London Kentish Town Bull & Gate: **The No Goodnicks**
London Knightsbridge Pizza On The Park: **Dorothy Donegan (until January 29, except 23)**
London Marquee Club: **Chinatown**
London N.7 The Favourite: **Jan Ponsford Quintet with Jim Dvorak**
London N.W.2 Hogs Grunt: **Free Hand**
London Putney Half Moon: **Linda Thompson Band**
London Rotherhithe Prince of Orange: **Bill Brunskill Band**
London Shepherds Bush The Bush Hotel: **Jenny Lecoat/Sensible Footwear/Frankie Armstrong/Carol Grimes**
London Soho Pizza Express: **Al Ward Band**
London Stoke Newington Pegasus: **Carol Grimes Band**
London S.E.5 Longfield Hall (3pm): **Staunch Poets & Players**
London Victoria The Venue: **Pendragon/Solstice/Twelfth Night/Dagaband**
London Waterloo Royal Victoria: **Freddy's Feetwarmers**
London Willesden The Spotted Dog: **The Directors**
London Woolwich Tramshed: **Frankie & The Flames/The Escortz**
London W.1 (Charlotte St) Soly Sombra: **Alpha Waves**
London W.1 (Gt. Portland St) The Albany: **Room 13**
London W.C.1 (Chenies St) Drill Hall: **Pookiesnackenburger in *Mad Pookie 2* with Captain J.J. Waller & Tim Bat (until Saturday)**
London W.C.1 New Merlin's Cave: **Dog Dog Dog/Mumbo Jumbo**
Macclesfield Travellers Rest: **Fault**
Manchester Apollo Theatre: **Echo & The Bunnymen**
Manchester Band On The Wall: **Harry Beckett**
Manchester Terets: **Red Sails**
Newcastle Dingwalls: **Dave Kelly Band**
Norwich Jacquard Club: **Sea Cadets**
Nottingham Hearty Good Fellow: **Colin Staples Breadline/Ray Gunn & The Lasers**
Oxford Pennyfarthing: **Twelfth Night**
Portsmouth Polytechnic: **Amazulu**
Redruth Parc Vean Hotel: **New Jubilee Band**
Sheffield Dingwalls: **Wilko Johnson & Lew Lewis**
Sheffield Limit Club: **Music For Pleasure**
Sheffield The Hanover: **Vincent Tate & The Innocents/The Fighting Tikkas**
Stockport Smugglers: **Attak**
Wokingham Angie's: **Smart**
Wolverhampton The Woodhayes: **Sub Zero**

friday 21st

Bath Moles Club: **Jo Boxers**
Birmingham Fighting Cocks: **Sisters Of Mercy/Ourselves Alone**
Bristol Dingwalls: **The Pinkees**
Chelmsford Chelmer Institute: **The Higsons**
Coventry General Wolfe: **Le Mat**
Coventry Ryton Bridge: **Streetlite**
Croydon The Cartoon: **Triple Echo**
Darlington Arts Centre: **Azimuth/Gordon Beck Nonet**
Feltham Football Club: **King Kurt**
Gateshead Honeycuckle: **The Wrek**
Glasgow Night Moves: **Farmers Boys**
Gt. Yarmouth Big Apple: **Amyl Dukes**
Hanley The Place: **Katz**
Hastings Rumours Club: **The Wild Eagles**
Harrow The Roxborough: **Dream Cycle 7**
Hull Dingwalls: **Wilko Johnson & Lew Lewis**
King's Lynn Fairstead: **Terrain**
Liverpool Dingwalls: **Ruby Turner Band**
Liverpool Royal Court Theatre: **Echo & The Bunnymen**
Liverpool Warehouse: **Malchix**
London Adlib at The Kensington: **The Creamies**
London Brendford Red Lion: **Ruthless Blues Band**
London Brixton Frontline Theatre: **The Milkshakes/UA**
London Brixton Old White Horse: **Frankie Armstrong/Carol Grimes/Sensible Footwear/Jenny Lecoat**
London Camden Dingwalls: **The Inmates**
London Camden Dublin Castle: **Roy Powell & The Shivver Givvers**
London Camden Musicians Collective: **Maggie Nicols/Contradictions**
London Camden Southampton Arms: **Jellyroll Blues Band**
London Covent Garden The Canteen: **Terry Smith Quartet**
London Farringdon The Metropolitan: **Art, Bart & Fargo/Fara & Amos**
London Fulham Golden Lion: **Ricky Cool Band**
London Fulham Greyhound: **Flux Of Pink Indians/Amebix/Polemic**
London Hackney Chats Palace: **Floyd Lloyd**
London Hammersmith Clarendon Hotel: **Larry Miller Band**
London Hammersmith Odeon: **Pat Benatar**
London Haringay Bolts: **Sharon Redd**
London Islington Hope & Anchor: **The Barracudas**
London Kennington The Cricketers: **Geoff Dunn-Ronnie Johnson Group**
London Kensington Imperial College: **The Corporation**
London Kentish Town Bull & Gate: **Diz & The Doormen/Gaz's Rebel Blues Rockers**
London Norwood Nettlefold Hall: **Michael Chapman & Rick Kemp**
London N.W.2 Grosvenor Rooms: **Burnt Ash**
London N.W.2 Hogs Grunt: **Cayenne**
London Oxford St. 100 Club: **Julian Bahula's Jazz Africa**
London Peckham Newlands Tavern: **Tokyo**
London Putney Half Moon: **Hank Wangford Band**
London Rotherhithe Prince of Orange: **Original East Side Stompers**
London Soho Pizza Express: **Pete Thomas Jivin' Jump Band**
London Stockwell The Plough: **Southside**
London Stoke Newington Pegasus: **Juice On The Loose**
London S.W.8 Patmore Youth Club (2.30pm): **Trickster Theatre Co**
London Tower Bridge Rd. The Copper: **Glass Ties**
London Victoria The Venue: **Kajagoogoo**
London West Hampstead Moonlight Club: **Under The Influence/Double Vision**
London W.C.1 New Merlin's Cave: **Persian Flowers/I Am Alone**
Manchester Band On The Wall: **Tribal**
Manchester (Fallowfield) Owens Park: **Street Talk**
Manchester Hacienda Club: **James/Discobolisk**
Milton Keynes Gladiators: **Pendragon**
Newcastle Dingwalls: **Kurtis Blow**
Oxford Pennyfarthing: **Dumpy's Rusty Nuts**
Penzance Winston's Wine Bar: **Kris Gayle Trio**
Preston Polytechnic Students Union: **Zamiaca**
Redhill Lakers Hotel: **A Bigger Splash/Total Strangers**
Ringwood The Elm Tree: **The Press**
Scunthorpe Berkeley Hotel: **Tony McPhee Band**
Sheffield Dingwalls: **Matumbi**
Southend Queens Hotel: **Rent Party**
Sunderland The Bunker: **Conflict**
Wentworth Rockingham Arms: **Mike Elliott**
Windsor Arts Centre: **George Melly & The Feetwarmers**
Wokingham Angie's: **The London Apaches**
Wolverhampton Polytechnic: **Music For Pleasure**

saturday 22nd

Birmingham Fighting Cocks: **Pyramid/Nuages**
Birmingham (Kings Heath) Hare & Hounds: **Michael Chapman & Rick Kemp**
Birmingham Odeon: **Echo & The Bunnymen**
Bradford University: **Roy Harper Band**
Brighton Pavilion: **Amazulu**
Bristol Dingwalls: **Dave Kelly Band**
Chesterfield Top Rank: **Bingo Reg & The Screaming Jeannies/Stuttering Jack & The Heart Attacks**
Colne Francs: **The Sisters Of Mercy**
Coventry General Wolfe: **King**
Croydon The Cartoon: **Little Sister**
Doncaster Rossington Labour Club: **Room 101**
Edinburgh University: **A.P.B.**
Glasgow Strathclyde University: **Kurtis Blow**
Gt. Yarmouth Big Apple: **Soldier**
Hanley The Place: **Hot Quisine**
Hastings Rumours Club: **The Savage Hearts**
High Wycombe Nags Head: **John Otway**
Hull Dingwalls: **Farmers Boys**
Kettering Rising Sun: **Precious Little Idols**
Leamington Royal Spa Centre: **George Melly & The Feetwarmers**
Liverpool Dingwalls: **Wilko Johnson & Lew Lewis**
Liverpool Warehouse: **Nico & The Invinsible Girls**
London Adlib at The Kensington: **The London Cowboys/Horizon**
London Brendford Red Lion: **Fast Buck**
London Camden Dingwalls: **The Inmates**
London Camden Dublin Castle: **Ruby Turner Band**
London Catford Saxon Tavern: **Morrissey Mullen**
London Camden Southampton Arms: **Jellyroll Blues Band**
London Charing Cross Duke of Buckingham: **The Invisibles**
London Clapham 101 Club: **King Kurt**
London Covent Garden The Canteen: **Juice On The Loose**
London Fulham Golden Lion: **Chuck Farley**
London Fulham Greyhound: **Flux Of Pink Indians/The System/Antisect**
London Hammersmith Clarendon Hotel: **Apocalypse/Optimax**
London Hammersmith Odeon: **Pat Benatar**
London Hampstead New End Theatre: **Proper Little Madams**
London Islington Hope & Anchor: **K.K. Khan**
London Kentish Town Bull & Gate: **Ricky Cool Band**
London Kings Cross Union Tavern: **Peggy Seeger & Ewan MacColl**
London Leicester-Square Centre Charles Peguy: **Pete Nu Trio**
London N.W.2 Hogs Grunt: **The Beatroots**
London Oxford St. 100 Club: **Tommy Burton's Sporting House Quartet**
London N.W.2 The Cricklewood: **Frankie Armstrong/Jenny Lecoat/Sensible Footwear/Carol Grimes**
London Putney Half Moon: **Moondance**
London Regents Park Cecil Sharp House: **Crows**
London Rotherhithe Prince of Orange: **New Era Band**
London Soho Pizza Express: **Stan Greig Swing Band**
London Stockwell Old Queen's Head: **Talkover/Makka**
London Stockwell The Plough: **Dave Quincy-Terry Smith Quintet**
London Stoke Newington Pegasus: **Big Chief**
London Tottenham-Court Rd. The Roebuck: **Roger McGough/Chris Cardale/Sonia Pascall/The Reckless Pedestrians**
London Victoria The Venue: **Talisman**
London W.C.1 New Merlin's Cave: **Martin Turner's Bamboo**
London W.C.2 School of Economics: **Orchestre Jazira/Ekome**
Luton Technical College: **Static**
Maidenhead The Bell: **Larry Miller Band**
Manchester Royal Northern College of Music: **Azimuth/Gordon Beck Nonet**
Manchester University: **Glass Ties**
Newcastle Dingwalls: **Matumbi**
Norwich White's: **Testcard F**
Nottingham The Asylum: **Animal Nightlife**
Nottingham Union Rowing Club: **Conflict/Omega Tribe/Verbal Warning**
Oxford Pennyfarthing: **Tony McPhee Band**
Preston Warehouse: **Music For Pleasure**
Sheffield Dingwalls: **Jo Boxers**
Sheffield The Hanover: **A Bohemian Situation**
Sheffield The Leadmill: **The Flying Alphonsos**
Southend Queens Hotel: **Bo Bo/Third Section**
Washington Biddick Farm Arts Centre: **Brian Carrick's Heritage Hall Stompers**
Wishaw Crown Hotel (lunchtime): **The Pests**
Wokingham Angie's: **Jeep**

sunday 23rd

Aberdeen Copper Beach: **Freebird**
Bradford Manhattan Club: **Xero**
Brighton Sherry's: **Sharon Redd**
Bristol King Street Gallery: **The Bugger All Stars**
Bromley The Northover (lunchtime): **Bill Scott & Ian Ellis**
Croydon Fairfield Hall: **Showaddywaddy**
Croydon The Cartoon: **Hollywood (lunchtime)/The Pencils (evening)**
Falmouth Laughing Pirate: **Traitors Gait**
High Wycombe Nags Head: **The Alligators**
Ipswich The Harlequin: **Emergency Exit**
Kettering Kings Arms (lunchtime): **Dave Johnson Jazz Band & Guests**
Leeds Central Station Hotel (lunchtime): **One O'Clock Jump**
Leeds Royal Park Hotel (lunchtime) and Central Station Hotel (evening): **Volunteers**
Leeds Warehouse: **Blood & Roses/Ritual**
Leicester Shearsby Bath: **The D.T.'s**
London Battersea Arts Centre: **Bob Taylor's Full Frontal Rhythm Boys (lunchtime)/Captain J.J. Waller & Seething Wells (evening)**
London Battersea Nags Head: **Jugular Vein**
London Battersea The Latchmere (lunchtime): **Wilma Williams & The Combo**
London Brentford Red Lion: **Fast Buck (lunchtime)/Rodeo (evening)**
London Camden Dingwalls: **Chris Langham/French & Saunders/Ronnie Golden**
London Camden Dublin Castle: **Diz & The Doormen**
London Chalk Farm Roundhouse: **John Cooper Clarke/Attila The Stockbroker/Seething Wells/Anne Clark**
London Charing Cross Duke of Buckingham: **The Invisibles**
London Finchley Torrington: **J.J. & The Flyers**
London Finsbury Park Sir George Robey: **The Directors**
London Fulham Golden Lion: **Laverne Brown Band**
London Hackney Chats Palace (lunchtime): **Rae James Trio**
London Hammersmith Clarendon Hotel: **Glass Ties/1926**
London Islington Pied Bull: **The Swinging Hoovers**
London Kensington Sunset Club: **Morrissey Mullen**
London N.11 Standard Sports Club (lunchtime): **Young Jazz Big Band**
London N.W.2 Hogs Grunt: **Pete Neighbour Band (lunchtime)/Bernie Tyrell Band (evening)**
London Putney Half Moon: **Tony McPhee Band**
London Ronnie Scott's Club: **John Williams**
London Soho Pizza Express: **Eddie Thompson**
London Stockwell The Plough: **Stevie Smith, Steve Waller & Friends**
London Stoke Newington Pegasus: **The Republic**
London Strand Lyceum Ballroom: **King Sunny Ade**
London Trafalgar-Square St. Martin's Crypt: **Tim Wood**
London Walthamstow Town Hall: **The Higsons**
London Wood Green Brabant Rd. Centre: **Frankie Armstrong/Carol Grimes/Sensible Footwear/Jenny Lecoat**
London W.1 Portman Hotel (lunchtime): **Terry Lightfoot Band**
Newquay Central Hotel: **The Winners**
Northampton Five Bells: **Soldier**

CONTINUES OVER

KING SUNNY HOLDS COURT IN LONDON

SEVERAL interesting visitors to these shores during the coming week, perhaps the most intriguing being Nigeria's champion of ju-ju music KING SUNNY ADE, who brings along his full entourage for a one-off performance at London Lyceum on Sunday. In complete contrast, the delicious PAT BENATAR is back in UK action, playing London Hammersmith on Friday and Saturday, followed by Birmingham on Wednesday. WILSON PICKETT heads a strong contingent of big names doing the rounds on the new Dingwalls circuit – others include KURTIS BLOW and TAPPER ZUKIE, both of whom are also appearing at additional club and concert venues. And SHARON REDD follows up her autumn chart debut by undertaking her first UK tour.

Most of the season's major tours get under way in February, though ECHO & THE BUNNYMEN are currently on the road, with a Hammersmith Odeon highlight on Monday. And a number of established acts start headlining outings in their own right – THE HIGSONS, ROY HARPER and AMAZULU among them. SAXON play a couple of short-notice concerts at Cardiff (Monday) and Nottingham (Tuesday), before embarking on a global journey. And THIN LIZZY preface their extensive tour with a concert in Hitchin on Wednesday, which is being filmed for a BBC-2 show. No doubt there are also plenty of alternative gigs to stimulate you in the accompanying listings, so go right ahead and take your pick from the many delights on offer.

LIVE ADS (01-261 6153)

THE WAREHOUSE CLUB
19/20 Somers St., Leeds 1. Phone 468287

Thursday 20th January — SISTERS OF MERCY
Sunday 23rd January — BLOOD & ROSES + Ritual
Sunday 30th January — THE NIGHTINGALES + Collenso Parade
*Sunday Gigs doors open 7.30pm — 10.30pm

LATE BAR 9 — 2 am

Live Ads. in NME are read by more people than those in any other music weekly

SOURCE ABC JAN./JUNE 1982

FAIRFIELD HALL, CROYDON
Wednesday February 9th at 8.00pm
21st Anniversary concert
THE SEARCHERS
AND SUPPORT
£4.00, £3.50, £3.00 Box Office 01-688 9291

Jazzcentre
100 CLUB
100 OXFORD STREET W1
* TWO EXCLUSIVE PRESENTATIONS*
Monday 24th January 8.00pm
SAM RIVERS TRIO + MORRIS/RILEY/ROGERS/STABBINS
£3.50 JCS/100; £4.50 others
Friday 28th January 8.30 — 1am
SAM RIVERS TRIO + JOHN ETHERIDGE TRIO
£4.50 JCS/100; £5.50 others

GREEN DRAGON CLUB
Tuesday 25th January — THE APPOLLINAIRES
Tuesday 1st February — JO BOXERS
Tuesday 8th February — FAD GADGET
Tuesday 15th February — WATUSSI BROTHERS
Members £2.00
Non-members £2.50
68 CROYDON HIGH STREET, CROYDON 01-688 8180

STUDENTS UNION PARK PLACE CARDIFF JOINT ENTERTAINMENTS PRESENTS
Saturday January 29th
NEW ORDER
+ THE WAKE
Tickets £4.50 available from ROUGH TRADE in London as well as normal Cardiff outlets (0222) 396421.

KING'S COLLEGE S.U.
SURREY STREET, WC2
Friday 21st January 8.00pm
MISTY IN ROOTS
+ SWAMP 83
Tickets £3.00 door
Ring 01-836 7132 for details

THE CAVE
NEW MERLINS CAVE
MAGERY STREET., LONDON WC1
(Five minutes Kings Cross Stn)

Thursday 20th January £1.00
DOG DOG DOG
+ Mumbo Jumbo
Friday 21st January £1.20
PERSIAN FLOWERS
(Ex Wasted Youth)
+ I Am Alone
Saturday 22nd January £1.00
BAMBOO
featuring Martin Turner
(Ex Wishbone Ash)
+ Triple Echo
Sunday 23rd January £1.00
OPEN CHANNEL D
Monday 24th January — Sunday 30th January
A PLAY BY DANIEL PEACOCK
Star and writer of 'PARTY PARTY'
"NOTHING TO DO WITH TOOTHPASTE"
Admission £2.00 N.U.S, UB40 etc £1.00

So You thought
HERTFORDSHIRE
Was A Void?
Well why travel to
The Hacienda or the Wag
When you can go to
'CLUB DANSE'
(presented by Club 4 Zeroes)
at BATCHWOOD HALL COUNTRY CLUB, Batchwood Dv,
ST ALBANS.
Every Wednesday

No Membership
No Jeans or T-Shirts
£1.75 Entrance

A CONCERT FOR T.V. PRESENTS
All shows are being Recorded for CH 4
ACE de Brixton
Tel 274 4663
100 yds — Brixton Tube
(Next to Town Hall)
Brixton Hill S.W.2

Thursday 20th January	WAH + THE HIGSONS	£2.50
Thursday 27th January	MOVING HEARTS + JAH WOBBLE	£2.50
Thursday 3rd February	LEVEL 42	£2.50
TICKETS ON SALE NOW	at The Ace + Premier Box Office + London Theatre Bookings + Rough Trade + The Cage in The Gear Market — Kings Rd	ALL SHOWS Doors 8.00pm

U.L.U. PRESENTS

MAXIMUM JOY
THE APPOLINAIRES
ATB
Friday 28th January 7.30 pm
£2.50 Adv £2.80 Door

THE RAINCOATS
THE IMPOSSIBLE DREAMERS
Friday 11th February 7.30pm
£2.50 Adv £3.00 Door

U.L.U. MALET STREET, LONDON WC1
Tubes; Goodge St, Euston Square & Russell Square

THE GREYHOUND
175 FULHAM PALACE ROAD. W.6

Thursday 20th January	B.B. + The Czechs	£1.50
Friday 21st January	FLUX OF PINK INDIANS + Amebix + Polemic	£1.50
Saturday 22nd January	FLUX OF PINK INDIANS + The System + Antisect	£1.50
Sunday 23rd January	60's & NORTHERN SOUL DISCO	£1.00
Monday 24th January	SHAZAM + Souls Valiant	£1.25
Tuesday 25th January	AUNTIE & THE MEN FROM UNCLE + Crazy About Love	£1.25
Wednesday 26th January	NEWTON NEUROTICS + The Black Art	£1.25

DINGWALLS DINGWALLS
RHYTHM'N'BOOZE RHYTHM'N'BOOZE

LONDON
Camden Lock Chalk Farm Road London NW1 2674967
THURSDAY 20
ROY HARPER BAND
SUPPORTED BY TALL STORY £3.50
FRIDAY/SATURDAY 21+22
THE INMATES
PLUS SWIMMING TO FRANCE £3.50
SUNDAY 23
COMEDY & LUNACY ★ NIGHT ★ (7-11.30pm)
CHRIS LANGHAM
FRENCH + SAUNDERS
RONNIE GOLDEN
+ FULL SUPPORTING SHOW
NOW £3.50 NO MEAL
MONDAY 24
THE BEATROOTS
YIP YIP COYOTE
£2.00
TUESDAY 25
FROM U.S.A
'IN THE MIDNIGHT HOUR'
WILSON PICKETT
WITH HIS ALL AMERICAN 9 PIECE BAND
ADVANCE TICKETS AVAILABLE FROM BOX OFFICE 8pm-1am OR BY POSTAL APPLICATION TO THE CLUB £5.00
WEDNESDAY 26
REGGAE SPECIAL FROM JAMAICA
MICHAEL PROPHET
£4.00
THURSDAY 27
HINKLEY'S HEROES
£2.50

BRISTOL
The Pithay, All Saints St. City Centre, Bristol. Tel. 0272 294312
FORMERLY THE BIER KELLER
THURSDAY 20
JOBOXERS
£1.50
FRIDAY 21
THE PINKEES
£2
SATURDAY 22
DAVE KELLY BAND
(EX-BLUES BAND) £1.50
WEDNESDAY 26
FROM U.S.A
'IN THE MIDNIGHT HOUR'
£4
WILSON PICKETT
WITH HIS ALL AMERICAN 9 PIECE BAND
THURSDAY 27
THE LATEST SCRATCH + RAP FROM NEWYORK.
KURTIS BLOW
+ TOP N.Y. SCRATCH FROM
D.J. DAVEY-D. £2.50
FRIDAY 28
R+B NIGHT
WILKO JOHNSON & LEW LEWIS
£2.00
SATURDAY 29
FROM JAMAICA, REGGAE NIGHT
PRINCE HAMMER
£2.25
COMING SOON!
THURSDAY 3 FEB
ROY HARPER BAND
£2.50

LIVERPOOL
Brownlow Hill, Mount Pleasant, Liverpool 3. Tel. 051 708 8815
FORMERLY THE BIER KELLER
THURSDAY 20
REGGAE NIGHT
MATUMBI
£2.50
FRIDAY 21
RUBY TURNER
AN EVENING OF SOUL £1.50
SATURDAY 22
R+B NIGHT
WILKO JOHNSON & LEW LEWIS
£2.00
TUESDAY 25
THE LATEST SCRATCH + RAP FROM NEWYORK.
KURTIS BLOW
+ TOP N.Y. SCRATCH FROM
D.J. DAVEY-D. £2.50
WEDNESDAY 26
REGGAE SPECIAL FROM JAMAICA
TAPPER ZUKIE
£2.50
THURSDAY 27
FROM U.S.A
'IN THE MIDNIGHT HOUR'
WILSON PICKETT
WITH HIS ALL AMERICAN 9 PIECE BAND
£4.00
FRIDAY 28
DAVE KELLY BAND
(EX-BLUES BAND) £1.50
SATURDAY 29
ROY HARPER BAND
SUPPORTED BY TALL STORY £2.50

SHEFFIELD
Unit 3, Furnival House, Furnival St. Sheffield. Tel. 0742 21807
FORMERLY THE BIER KELLER
THURSDAY 20
R+B NIGHT
WILKO JOHNSON & LEW LEWIS
£2.00
FRIDAY 21
REGGAE NIGHT
MATUMBI
£2.50
SATURDAY 22
JOBOXERS
£1.50
WEDNESDAY 26
THE HIGSONS
£1.75
THURSDAY 27
REGGAE SPECIAL FROM JAMAICA
TAPPER ZUKIE
£2.50
FRIDAY 28
ROY HARPER BAND
SUPPORTED BY TALL STORY £2.50
SATURDAY 29
FROM U.S.A
'IN THE MIDNIGHT HOUR'
WILSON PICKETT
WITH HIS ALL AMERICAN 9 PIECE BAND
£4.00

HULL
38-46 George St. Hull
FORMERLY THE BIER KELLER
THURSDAY 20
THE LATEST SCRATCH + RAP FROM NEWYORK.
KURTIS BLOW
+ TOP N.Y. SCRATCH FROM
D.J. DAVEY-D.
£2.50
FRIDAY 21
R+B NIGHT
WILKO JOHNSON & LEW LEWIS
£2.00
SATURDAY 22
THE FARMERS BOYS
£1.50
THURSDAY 27
ROY HARPER BAND
SUPPORTED BY TALL STORY £2.50
FRIDAY 28
JOBOXERS
£1.50
SATURDAY 29
REGGAE SPECIAL FROM JAMAICA
TAPPER ZUKIE £2.50
TUESDAY 1ST FEBRUARY
FROM U.S.A
'IN THE MIDNIGHT HOUR'
WILSON PICKETT
WITH HIS ALL AMERICAN 9 PIECE BAND
£4.00

NEWCASTLE
Waterloo St. City Centre, Newcastle Upon Tyne Tel. 0632 324156
FORMERLY THE BIER KELLER
THURSDAY 20
DAVE KELLY BAND
(EX-BLUES BAND) £1.50
FRIDAY 21
THE LATEST SCRATCH + RAP FROM NEWYORK.
KURTIS BLOW
+ TOP N.Y. SCRATCH FROM
D.J. DAVEY-D. £2.50
SATURDAY 22
REGGAE NIGHT
MATUMBI
£2.50
WEDNESDAY 26
ROY HARPER BAND
SUPPORTED BY TALL STORY
£2.50
THURSDAY 27
THE PINKEES
£2.00
FRIDAY 28
FROM U.S.A
'IN THE MIDNIGHT HOUR'
WILSON PICKETT
WITH HIS ALL AMERICAN 9 PIECE BAND
£4.00
SATURDAY 29
JOBOXERS
£1.50
OPEN 7.00-10.30AM:
2.00AM LICENCE
COMING SOON!!

REGIONAL CLUBS=NOW OPEN!!

GIG GUIDE: CONTINUED

Benatar in town

Northampton Friendlies Club: **Precious Little Idols**
Nottingham Hearty Good Fellow: **Dawn Trader**
Peterborough Key Theatre (lunchtime): **Lloyd Watson Band**
Plymouth Theatre Royal: **David Essex/B.B.**
Poynton Folk Centre: **Fred Wedlock/Chris Newman**
Reading Fives Bars: **Larry Miller Band**
Redhill Lakers Hotel: **Roman Holiday/Yo Yo**
Sheffield Crucible Theatre: **Azimuth/Gordon Beck Nonet**
Sheffield The Leadmill: **Nico & The I.G.'s**
Southampton Park Hotel: **The Press**
Wokingham Angie's: **K.K. Khan**

monday 24th

Bradford Manhattan Club: **Blood & Roses/Ritual**
Cardiff St. David's Hall: **Saxon**
Croydon The Cartoon: **Large Portion**
Dunstable Wheatsheaf: **Soldier**
Gateshead Honeysuckle: **Frontier**
Ilford Cauliflower Hotel: **Original East Side Stompers**
Leeds Playhouse Theatre: **Azimuth/Gordon Beck Nonet**
London Adlib at The Kensington: **Sacrilege**
London Brentford Red Lion: **The 45's**
London Camden Dingwalls: **Yip Yip Coyote/The Beatroots**
London Camden Dublin Castle: **The Dynamite Band**
London Charing Cross Duke of Buckingham: **The Pokadots**
London Covent Garden The Canteen: **Bill Skeat Quartet**
London Fulham Golden Lion: **Toucan Trolls**
London Fulham Greyhound: **Shazam/Souls Valiant**
London Hammersmith Clarendon Hotel: **Furniture/Judi & The Shades**
London Hammersmith Odeon: **Echo & The Bunnymen**
London Hampstead The Three Horseshoes: **Brian Knight & Kick Out The Jams**
London Islington Pied Bull: **Dead Wretched/Drongos For Europe/Chaos**
London Kings Cross Pindar of Wakefield: **Benjamin Zephaniah/Abandon Your Tutu/Robert Phoenix**
London N.W.2 The Castle: **Wes McGhee & Friends**
London Oxford St. 100 Club: **Sam Rivers Trio**
London Putney Half Moon: **Dave Kelly Band**
London Ronnie Scott's Club: **Humphrey Lyttelton Band (for a week)**
London Stockwell Old Queen's Head: **Baby 'n' The Monsters**
London Stoke Newington Pegasus: **Limehouse**
London West Hampstead Moonlight Club: **B.B./The Ghosts**
London W.1 (Maddox St) Gillray's Bar: **Fred Rickshaw's Hot Goolies**
London W.1 (Margaret St) Xclusiv Club: **Sad Among Strangers/The Shadowboys**
Manchester Band On The Wall: **Porch Party**
Manchester Hacienda Club: **Kurtis Blow**
Newcastle Corner House Hotel: **Ray Stubbs R & B All Stars**
Northampton The Slipper: **The Beat Preachers**
Portsmouth Cambridge Hotel: **The Bugger All Stars**
Swinton Bee Hive Hotel: **Rockin Horse**
Uxbridge Brunel University: **The Corporation**
Watford Bailey's: **David Essex (for a week)**

tuesday 25th

Bristol Trinity Hall: **Tapper Zukie/The Warriors**
Croydon The Cartoon: **Parisienne Lifestyle**
Gateshead Honeysuckle: **Camp Fabulous**
Leeds Parkers Wine Bar: **Xero**
Liverpool Pyramid Club: **The Brazier Brothers**
Liverpool Rotters: **Sharon Redd**
London Adlib at The Kensington: **Strategy/Double Agent**
London Battersea The Latchmere: **Keith Christmas**
London Brentford Red Lion: **The Alligators**
London Brixton St. Matthew's Meeting Place (3 pm): **Joolz**
London Camden Dingwalls: **Wilson Pickett**
London Camden Dublin Castle: **The Symbolix**
London Canning Town The Balmoral: **The Wrectangles**
London Charing Cross Duke of Buckingham: **Wit Of A Banker**
London Covent Garden Rock Garden: **B.B.**
London Covent Garden The Canteen: **Dave Bitelli Quintet**
London Fulham Golden Lion: **Chuck Farley**
London Fulham Greyhound: **Auntie & The Men From Uncle/Crazy About Love**
London Hammersmith Clarendon Hotel: **Idiot Ballroom Beach Party with Clive Pig/Astronauts/Solution/Lol Coxhill**
London Hornsey King's Head: **Main Avenue Jazzband**
London Islington Pied Bull: **BANc**
London N.W.2 Hogs Grunt: **The Thin Men**
London Putney Half Moon: **Morrissey Mullen**
London Soho Pizza Express: **All-Star Jazzband**
London Victoria The Venue: **The Bollock Brothers**
London W.1 (Jermyn St) Maunkberrys: **Richard Green & The Next Step**
London W.1 Whiskey A Go Go: **Gaz's Rebel Blues Rockers**
Manchester Band On The Wall: **Sam Rivers Trio (until Thursday)**
Middlesbrough Ossie's Bar: **Rules Of Croquet**
Nottingham El Vino's Wine Bar: **A Conversation**
Nottingham Royal Concert Hall: **Saxon**
Sheffield The Hanover: **Bob Gilpin's Inheritance**
Swindon Brunel Rooms: **Amazulu**
West Bromwich Four Ways: **Sub Zero**

wednesday 26th

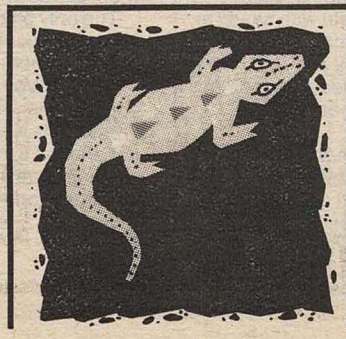
Aberdeen Valhalla: **Strawberry Tarts**
Ashford Wye College: **Music For Pleasure**
Birmingham Odeon: **Pat Benatar**
Brighton Sussex University: **Azimuth/Gordon Beck Nonet**
Bristol Dingwalls: **Wilson Pickett**
Crewe Alsager College: **Dave Kelly Band**
Croydon The Cartoon: **Vendetta**
Dunstable Wheatsheaf: **Solstice**
Falmouth Laughing Pirate: **New Jubilee Band**
Guildford Civic Hall: **Echo & The Bunnymen**
Hitchin The Regal: **Thin Lizzy**
Huddersfield Polytechnic: **Fist**
Hull Digwalls: **Paul Young Band**
King's Lynn Blue & Gold Club: **Terrain**
Leamington Hinton's: **Shaper**
Leeds Pack Horse Hotel: **Xero**
Liverpool Dingwalls: **Tapper Zukie**
London Adlib at The Kensington: **B.B.**
London Battersea The Latchmere: **Look What The Cat Dragged In!**
London Brentford Red Lion: **Little Sister**
London Brixton Frontline Theatre: **Cafe Cabaret**
London Camden Dingwalls: **Michael Prophet**
London Camden Dublin Castle: **The Zodiacs**
London Charing Cross Duke of Buckingham: **The Invisibles**
London Covent Garden The Canteen: **Kathy Stobart Quintet with Lennie Best**
London Fulham Golden Lion: **Mugshots**
London Fulham Greyhound: **The Newtown Neurotics/The Black Art**
London Fulham Kings Head: **Basils Ballsup Band**
London Hampstead New End Theatre: **Dave Brooks/Silly Boy Lemon**
London Kings Cross Pindar of Wakefield: **The Heavenly Bodies**
London Knightsbridge The Grove: **Fred Rickshaw's Hot Goolies**
London Marquee Club: **Saracen**
London Norwood Nettlefold Hall (3 pm): **Black Media Workers Co-op**
London N.W.2 Hogs Grunt: **Loose Talk**
London Oxford St. 100 Club: **Ken Colyer Band**
London Putney Half Moon: **Bob Kerr's Whoopee Band**
London Soho Pizza Express: **Digby Fairweather Band**
London Southgate The Cherry Tree: **Big Chief**
London Stoke Newington Pegasus: **Lobo**
London Tufnell Park Boston Arms: **Bitelli's Onward Internationals**
London Victoria The Venue: **Kurtis Blow**
London Woolwich Tramshed: **Richard Digance**
London Woolwich William Shakespeare: **The Bouncing Czechs**
Manchester (Ashton) Shades: **The Politicians**
Newcastle Dingwalls: **Roy Harper Band/Tall Story**
Nottingham The Asylum: **Harry & The Atoms**
Nottingham El Vino's Wine Bar: **Failsafe Underlinings**
Nuneaton Attleborough Liberal Club: **Logo/The Start/The Starlettes/Nicky Poole/Steve Williams/Seagull**
Reading Top Rank: **Dirty Harry**
Sheffield Dingwalls: **The Higsons**
Sheffield The Leadmill: **James Moody Quartet**
South Woodford Railway Bell: **Original East Side Stompers**
Treforest Wales Polytechnic: **Amazulu**

THE NEW ALBANY EMPIRE
DOUGLAS WAY S.E.8
691 3333
WILSON PICKETT
+ FELIX AND THE CATS
Sunday 30th January
8.00pm
Tickets £5.00 or £4.00 UB40

A CERTAIN RATIO
52nd STREET
FIVE OR SIX
SUNDAY 30TH JANUARY
Doors Open 7-11 £3·00
ACE
BRIXTON
TOWN HALL PARADE, BRIXTON HILL, LONDON S.W.2 PHONE: 274 4663
TICKETS FROM KEITH PROWSE LONDON THEATRE BOOKINGS
ROUGH TRADE PREMIERE BOX OFFICE

MOONLIGHT
100 WEST END LANE
(West Hampstead Tube)
Sundays 7.30-10.30
Wednesday 19th January £1.50
THE BARRACUDAS
+ Support
Thursday 20th January £1.50
REFLEX
+ Support
Friday 21st January £1.50
UNDER THE INFLUENCE
+ Double Vision
Saturday 22nd January £1.50
CLIMB
+ Support
Sunday 23rd January £1.50
THE IMPOSSIBLE DREAMERS
+ The Frank Chickens
Monday 24th January £1.50
B.B.
+ The Ghosts
Tuesday 25th January £1.50
BAD DETECTIVE
+ Support
Wednesday 26th January £1.50
LASLO & THE LEOPARDS
+ The Escortz

PRESTON WAREHOUSE
St John's Place,
0772 53216
Wednesday Feb. 2nd
FAD GADGET
Open 8pm — On Stage 9.30pm
Tickets £2.50



iMAGiNATiON

CONTINUES FROM PAGE 22

a colour. Although he is obviously black... hmmph, let's face it... ho ho ho ho ho ho! He's still playing a colourless part, he's not playing Leroy."

Leee: "There's a very good programme on Channel 4, one of the black shows that they put on every now and then, and last Sunday there was an interview with Cheryl Paine one of the actresses in it. And they asked her if there should be an all black TV show. She said she didn't see why there shouldn't be. It's nothing to do with colour, skin, race or creed, but there should be one.

"In long running shows like *Crossroads* or *Coronation Street* they only feature a black family — Leroy and Sandra and Sonia across the street — when they want to bring some racial overtones into the whole thing. That is bullshit, it makes me very angry.

"In America they have black doctors and lawyers. Even in *Dynasty* they had a black judge. How long before you see a black judge in *Crown Court*? When I went to New York when I was younger I said to my Dad, look there's a lot of coloured people round here, but after a while I got used to it because everyone was doing things as normal, everyone was the same as everyone else.

"So this is the situation I want to break open the doors of because there must be other roles that can be made available."

THE CLOSING question was a problem. Queries about their ambivalent sexuality seemed hack — and unnecessary. In fact, just like, Are you going to vote in the next election?

Leee: "No, I never vote."

Ashley: "He's going to become Prime Minister."

Leee: "I voted once, but that was because my Mum told me to vote for some man. I went inside and thought, is this all there is and voted. But as far as I'm concerned it's 50/50 — they all have something good and they all have something bad. As soon as something goes wrong they all start slagging each other. There's politics enough in the record business. If there is some way you could vote to change that, I'd certainly be interested.

"One thing I'm increasingly aware of is that there is *a lot* of talent out there and it's within our grasp to utilise it and if we have the chance, we will — be it black, blue, green, cow, fish, Greek or gentile."

Or maybe even one of the pampered, puffed-up, powdered-down old dears from the salon round the corner. What a combination!

Go on, use your imagination.

ACKER

FROM PAGE 8

know it isn't dumb. Why is it that everyone presumes that people are dumb? I never met any, except maybe dumb intellectuals. Really — when I worked as a stripper the women were smart. Not educated maybe, but *real smart*. They knew their circumstances and they knew the economics of it.

"People want to see you take risks; that's what they need. If you just look at the streets all the time, if you look at who *buys* what stuff, then you can separate the straight talk from the shit. You got to realise it's not just the government, but the TV set who can lie to you!

"When you look around, that's when you begin to find out who's dumb and who isn't."

Published works by Kathy Acker include:

Hello I'm Erica Jong
Great Expectations
Florida
Kathy Goes To Haiti
I Dreamt I Was A Nymphomaniac Imagining
The Adult Life Of Toulouse Lautrec by Henri Toulouse Lautrec **(TVTR Press, £3.00)**
The Childlike Life Of The Black Tarantula By The Black Tarantula **(TVTR Press, £2.50)**
The Persian Poems **from** ***Blood And Guts In Highschool*** **(Bozeau, £5.50)**

The TVTR Press books may be ordered from Compendium Bookshop, 243 Camden High St, London N1 (01-267-1525) or Duck Soup Bookshop, 11 Lambs Conduit Passage, London WC1 (01-242-3007). ***The Persian Poems*** **is available only from Duck Soup.**

Extracts from ***The City Of Pleasure*** **and** ***Blood And Guts In Highschool*** **have been published by** ***City Limits*** **magazine in issues no 40 and 51, respectively. These may be ordered for £1 from** ***City Limits,*** **313 Upper St, London N1 (01-226-0080).**

Another extract from ***Blood And Guts In Highschool*** **appears in issue 15 of** ***New Departures*** **magazine, which costs £2 (mail order) from** ***New Departures,*** **Piedmont, Bisley, Stroud, Glos. GL6 7BU.**

Kathy Acker will be published by Picador in the UK this year.

Next Week In NME

SOFT CELL

After a year of solo activities, the Little and Large of electro-pop tell Chris Bohn all about the Art of Falling Apart and putting yourself back together again.

RANDY NEWMAN

A close encounter of the comic kind with America's finest all-singing all-songwriting short person, good ol' boy, evil genius and scrap-irony dealer. By Richard Cook.

BREAK-FAST TV

Snap crackle and flop, or potentially the biggest thing since sugar puffs? Julie Burchill sets her alarm clock.

NME

Your regular Thursday antidote to Top Of The Pops.

LIVE!

dreamers without limits

ORCHESTRE JAZIRA IMPOSSIBLE DREAMERS DESIGN FOR LIVING

ICA, London

THE PRESS Gang Week concluded with the choice of London listings magazine, *City Limits*.

Design For Living are brashly self-confident but still seem in a formative stage. Basically a conventional four-piece of the mutant preppy school, they use other styles in an awkward attempt at a novel synthesis, so they add up to rather less than the sum of their influences.

Drums and bass lay down a heavy-handed, itchy white funk like a less proficient Higsons; the guitarist screws up his face in heroic agony as he evokes U2 and the Bunnymen; and singer Tom Fawcett fails to scale the heights of Billy McKenzie bravado while working himself into a frenzy of mock-epilepsy. On many songs the sound is widened by Tom on trombone and two other players on saxes and woodwind.

Sometimes this combination gels into a dynamic funk/rock/jazz blend, but more often than not Design For Living seem happy to settle for the mere appearance of real gone cats.

The Impossible Dreamers have all the *chutzpah* of Design For Living, but with a lot more justification. They are sensational. The current line-up is barely six months old but because they supported Kid Creole And The Coconuts on their UK tour they've gained immense live experience while retaining all the fresh vitality of a band at the beginning of the road.

Nearly all six members are multi-instrumentalists — the dominant elements of their sound being rhythms and singing of such skill, attack and variety that you want to cheer with admiration. They present an exhilarating display of non-stop dance music inspired by more inventiveness than almost any British group I've seen since The Beat.

Like them, The Impossible Dreamers weave skilfully pointed and ironic observation, both personal and political, into their instantly accessible tapestry, such as in 'She's On The Right Side', a new twist on the 'Stand Down Margaret' theme.

The telepathically assured rhythm section move from ska's jaunty upfulness to supple, gymnastic funk and all stops in between. Nick Waterhouse on guitar, trombone and vocals assumes a lascivious Coati Mundi/Neville Staples persona which complements Caroline Radcliffe and Katie Chaplin, who command your attention with a bravura performance of singing, shimmying and assorted musical virtuosity. That's entertainment.

The whole show would strain the resources of any other troupe, but The Impossible Dreamers pull it off with almost indecent panache. Watch them soar.

Follow that. But even the heaviest heart could not fail to be lifted by the Anglo-Ghanian highlifers, Orchestre Jazira. Their music is a great big, sunny smile — totally infectious. You can't help but be carried away by the perpetual motion; voices sweet and strong; fluid, rippling guitars and keyboards, and celebratory sounding brass.

That communal joy on stage overwhelms the audience. The wonderful single 'Love' sets the tone, and throughout the set we were united in rapture. It was as near to a carnival as the ICA is ever likely to get.

Mat Snow

Impossible Dreamers rise and shine

Leon Morris.

HOT CUISINE US MEDIUM WAVE

ICA, London

THE RETURN of the large empty room. Or, how can people stomach so much pointless white funk yet still maintain an icy indifference to what is, after all, The Real Thing. This very sparsely attended evening, which was not so coincidentally the most enjoyable evening that I have spent at the ICA, was a *Black Echoes* selection and where some ICA events are positively funereal, this evening swung along very well.

Openers Medium Wave play a fairly straight funk, full of fresh and sweet saxophone and a leading lady whose powerful voice reminded one a little of Sharron Redd. Some of the songs moved too far towards a very average rock, which is no way to seduce anybody's ears. Similarly Hot Cuisine, proceeding happily along the jazz/brit-funk line, fall short of complete capture. Though both groups are pleasant enough — Hot Cuisine especially in their instrumental sections — there is not enough difference, too much borrowing and wearing of other people's clothes for the music to remain with the listener past the last beat.

Us on the other hand, have depth, difference, warmth, sweetness and power to spare. Us are two white boys handling rhythm machine, bass synth, keyboards, guitar and trumpet between them, and a coloured girl (lovers rock/sweet) and boy (soul/deep) sharing the crooning. Taking very sensible steps away from the instrumental excesses of brit-funk, Us sound clear and functional. Us are certainly a response to the "NY New Beat" — and one that shows how worthless Set The Tone really are — but they retain, in the smaller details of the voice and synthesizer, something not to be found on Prelude or West End records. Love them!

Marcus Boon

KICKING DUBLIN HABITS

SOME KIND OF WONDERFUL MAX

Ivy Rooms, Dublin

A CURIOUS ASPECT of Dublin is its abundance of young bands but lack of audiences.

It's a city where entertainment is minimal, starting in the lounge and ending at the bar, so getting involved in making music is simply the best way to pass the time. The result is that in the handful of suitable venues, scores of bands do their rounds — some destined for greater things, and others, well...let's just say not quite so destined.

Out in the country on the showband circuit, the under-25s are no longer satisfied with the same old chart medleys that thrilled their Ma's and Da's. Visiting chart acts are lured to play such places as Churchtown, Co Tipperary (a petrol pump, a hotel and a ballroom) by enthusiastic crowds of kids. But as a means to success for Irish bands it's a waste of time: for them the crowds just don't show. If you want to get anywhere, you've got to get out of Ireland — it's history.

Back in Dublin, Some Kind Of Wonderful have dragged themselves so far the hard way, with three years of tedious gigging. They're a six-piece, but sound more like 16 as that many instruments are swopped and flung about in the venue's cluttered cellar corner. The set, with highlights 'Soul Serenade' which would do Van Morrison proud, and 'Wild Romantics' showing Pete Dean's wide vocal range, keeps the crowd girating till the lights go up.

In contrast to Some Kind Of Wonderful's steady progress, the rise of support band Max could yet prove meteoric. Vocalist Marion Woods confidently alters the emptiness of the dance floor by announcing 'Feel The Fallout': "This is about a nuclear shelter which I bought last week in Woolies". It's greeted with roars of appreciation and contact is made. With a blast of fast and jangly guitar, and a winding bass line, Woods' singing weaves from smoothest to harshest according to lyrics.

Max's uncluttered sound and individual songs are so impressive it's incredible that the four have only been together six months. They've got to be among the most exciting developments of '82 and '83 will further the cause.

Regine Moylett

THE GLADIATORS

Commonwealth Institute, Kensington

THE INSTITUTE repays a visit. A central space enclosing stage and with surrounding access on tiered levels subdivided into small areas pertinent to the respective Commonwealth countries, with relevant photographs, models, information of produce, cloths, history etc. Dread Broadcasting Corporation relayed from Malaysia. *Black Echoes* stalked Jamaica. I sat awhile on the rock of Gibraltar near Spain and spent some time on the spice island of Grenada in rememberance of the Alahambra.

I was bored with the prospect of the gig, expected an ill attended, poorly organised non affair; it's a while since I last saw the group and perhaps the opinions of the poorly informed had clouded my prejudgment. I was pleasantly surprised and generally reclaimed.

The Gladiators have a wealthy repertoire to select from and their choice of material was generally unerring. Albert took centre stage to introduce some of the material off the trio's new album 'Back To Roots', including 'Marcus Garvey Time', 'Guts', 'God Bless' and 'Follow The Rainbow', and it sounded good to hear 'Stick A Bush' once again before he gave the spotlight to Clinton Fearon.

Clinton was in fine voice and it was he who first stirred this set with a striking rendition of 'The Other Side'. It's a song of consummate beauty and touched me as I walked through the streets of Hong Kong with *"your hands and your hearts have got to be clean to reach the other side of the mountain"*. This is coming from the same depths as Dick and Dee Dee, I!

He also introduced two newer compositions from the latest set for 'Rich Man Poor Man' and 'Street Of Freedom', echoing former ites in this most contemporary of iwahs.

Back to Albert Griffiths for the greater duration of the set and the evening wore on with positive signals flashing, meetings of minds, styles, attitudes and a general good natured mixing everywhere from Australia to Antartica. Yes I. The whole world saluted his tribute to the Hon Marley with 'Rude Boy Ska' and was that 'Soul Rebel'?

In addition to Clinton Fearon on bass, Gallimore Sutherland on rhythm and Albert filling in bass duties during Fearon's short spot, added instrumentation was provided by Clinton Rufus (lead guitar), Audley Taylor (keyboards), Stanley Bryan (drums) and Noar Cadez filling in on harmonica and percussion generally.

The call for encore was heartfelt. They obliged with the great 'Hello Carol' and sustained further with 'Jah Jah Go Before Us'.

And do thy works thyself.

Penny Reel

THE ICICLE WORKS

Fulham Greyhound

I DON'T KNOW whether any of Liverpudlian trio The Icicle Works are Buddhists but there's a connection here somewhere.

Vocalist (among other things) Ian McNabb appears in full Gandhi outfit of white with beads to taste, and sings of love and Nirvana (more later). They start with 'You Are What You Are', but McNabb's vocals haven't yet settled and, together with a Teardrop hook, it looks like another more-of-the-same gig.

There's quite a range of instruments onstage which, as the night wears on, are put to effective use. Both bassist Chris Layhe and guitarist McNabb take turns on their keyboard set-up of string machine and small synth, and in addition Layhe fills the bottom end with sporadic percussion while McNabb brightens the top by tooting an occasional recorder.

The title of their current single is in fact 'Nirvana' (surprise surprise) which takes the lead in order of preference. Following closely is 'Lover's Day' — the rhythm is set by drummer Chris Sharrock pounding away on blocks, McNabb comes hovering in on recorder while Layhe thickens the sound with clean, wide chords on string machine.

The only pity is that instead of an audience, the house has been filled with sacks of potatoes, either huddled together or slumped against the bar. But The Icicle Works carry on regardless, obviously enjoying themselves. By the finish, the handful of enthusiasts who enjoyed the music with them are not enough to coax the band back on stage, instead we hear what's coming next week.

Still, anyone who uses lyrics like ". . . delinquents of prestige . . ." must be worth a second look.

Regine Moylett

an ordinary joe

JOE JACKSON

Hammersmith Odeon

MOST BRITISH acts who make the Atlantic crossing *and* become successful get laid back so far that they fall into a coma. But Joe Jackson's sojourn in New York has had the opposite effect: he's taken the US big league's structure to task and come out with a more cunning and varied sound than ever before.

Largely, this is due to the group he's gathered round him — two keyboards/synthesisers, a sizzling female percussion player, drummer and bassist Graham Maby (the only remaining member from the sturdy rock quartet that played on his first three albums). The line-up presents as radical a departure from his past as did his 'Jumpin' Jive' LP of old jump band numbers, two years ago.

This time round Jackson has gone for an elegant, rhythmic music which explores a full range of density and colour in its attack while keeping it straight and simple at the back. The problem however remains Jackson's dry, faceless songwriting, which leans towards posey early '70s singer/songwriting introspection. The music breaks new ground but the area the songs mark out is not one where emotions and hearts are grappled or set aflame.

I noticed this when driving round Los Angeles recently (absolutely no posin' here!) and found myself enjoying 'Steppin' Out'. It fitted in perfectly with the smooth gliding freeways without presenting a serious interruption. A typical new style Jackson song like 'Mike's Murder' (one of the tracks on a forthcoming film soundtrack he's composed) has a similar appeal — nice mood music, a bland little melody but it doesn't overreach itself and fulfills its purpose.

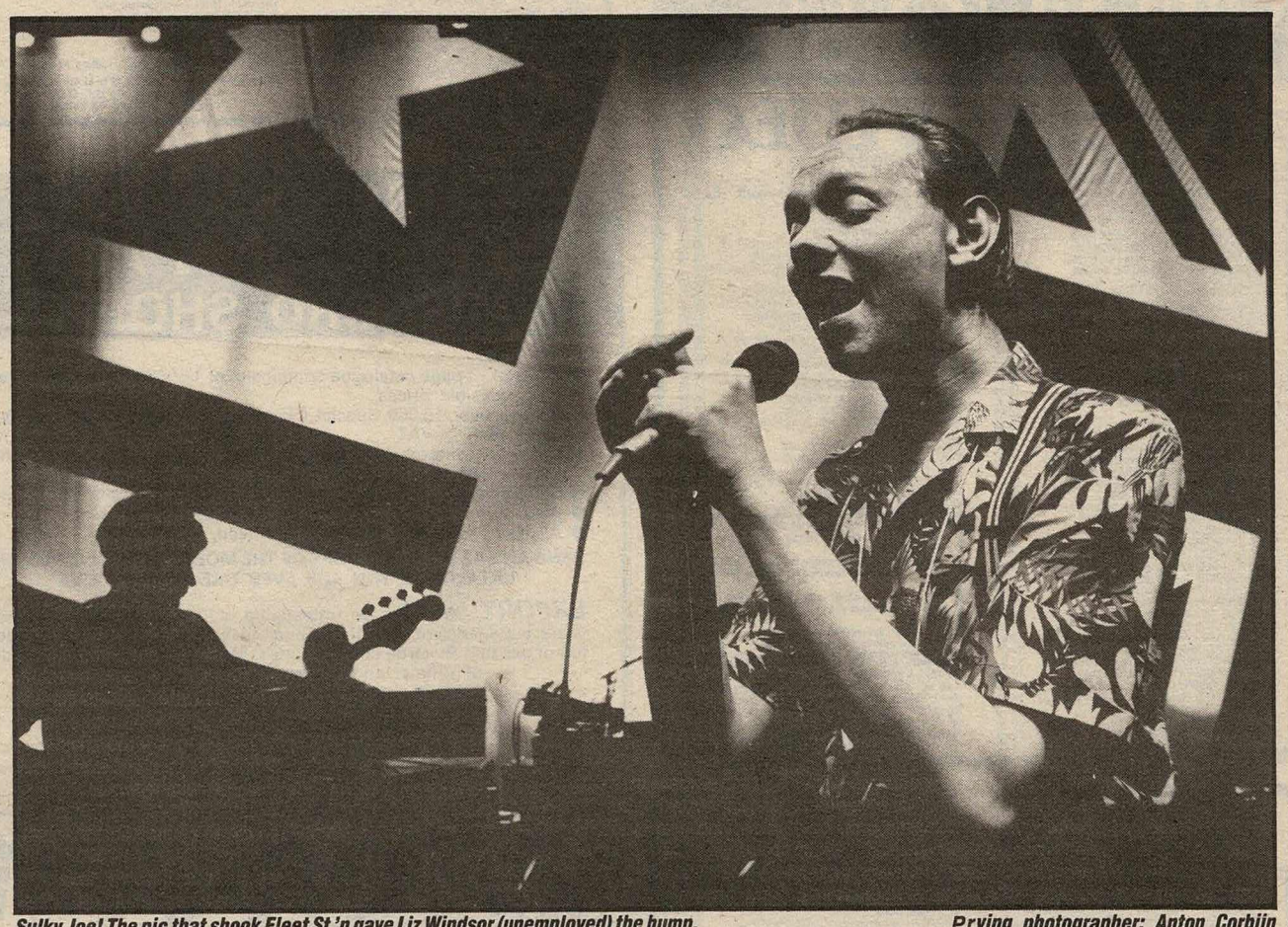
However, when he tries to step out and make a commentary or voice a protest it's over serious, literal and embarassing drivel like 'What's A Man'. It's then that the clean-cut, new wave aspect of Jackson's image becomes apparent, his ability to be outraged or angered without showing a trace of nastiness or spite. Jackson's songs glide by, there's no friction or involvement with the outside world, which becomes all the more infuriating when the arrangements for the songs are often so strong.

But the scope and achievement displayed in this set-up cannot be undermined — the highlight being the ebullient jazzy nightclub swing of 'Tuxedo Junction' and the high class salsa inflections in 'Cancer' (the percussionist brewing up a veritable blizzard of sound). But the ecstatic audience reaction to the painfully bad acappella of 'Is She Really Going Out With Him' underlined another Jackson pitfall — a diehard cult following who'll accept anything, except a challenge.

The show was split in two halves, it was well presented and paced; a polished performance. I sat, I watched and I was mildly entertained but never felt inspired or agitated. There was no urgency or burning commitment.

Jackson's not a great singer, he's an erratic songwriter who functions much better with a multi-applicable pop song like 'One More Time' than more personalised compositions. But his true vocation is as a musical architect, a wily observer and scourge of the US mega market, showing the likes of Men At Work and Fleetwood Mac how it's really done. He does everything with ease, style and polish but I'd like to see him get his hands dirty and hear his music get out there and start to live a little.

Gavin Martin



Sulky Joe! The pic that shook Fleet St 'n gave Liz Windsor (unemployed) the hump. *Prying photographer: Anton Corbijn*

ZAP IT TO 'EM, FRANK

FRANK ZAPPA/LONDON SYMPHONY ORCHESTRA

Barbican Centre, London.

ONE OF tonight's joys was discovering how much my free seat would have cost me had I actually paid for it. At three quid a buttock I'd have felt a teensy bit foolish at the end of the evening.

But Frank received raptuous applause from a full house, not all of them in the first bloom of youth. Oddly enough, many of those on their feet at the end could be seen gently nodding off during the actual performance. At least they lasted the course, which is more than could be said for the befurred old lady two rows ahead, who evidently had no idea beforehand of what she was in for. She tiptoed out after ten minutes, visibly shaking with culture shock.

A wise move perhaps, because Zappa's orchestral works are masterpieces of inconsequentiality. No amount of scholarly reference to such impressive-sounding figures as Edgar Varese can obscure this truth.

Zappa is an absurdist and a satirist. He is a musical equivalent to the Swiss kinetic artist Jean Tinguely, who deflates high-minded expectations of art by wittily subverting its forms. It's entertaining but narrow in its scope, feeding off artistic conventions rather than attempting new insights and expressions.

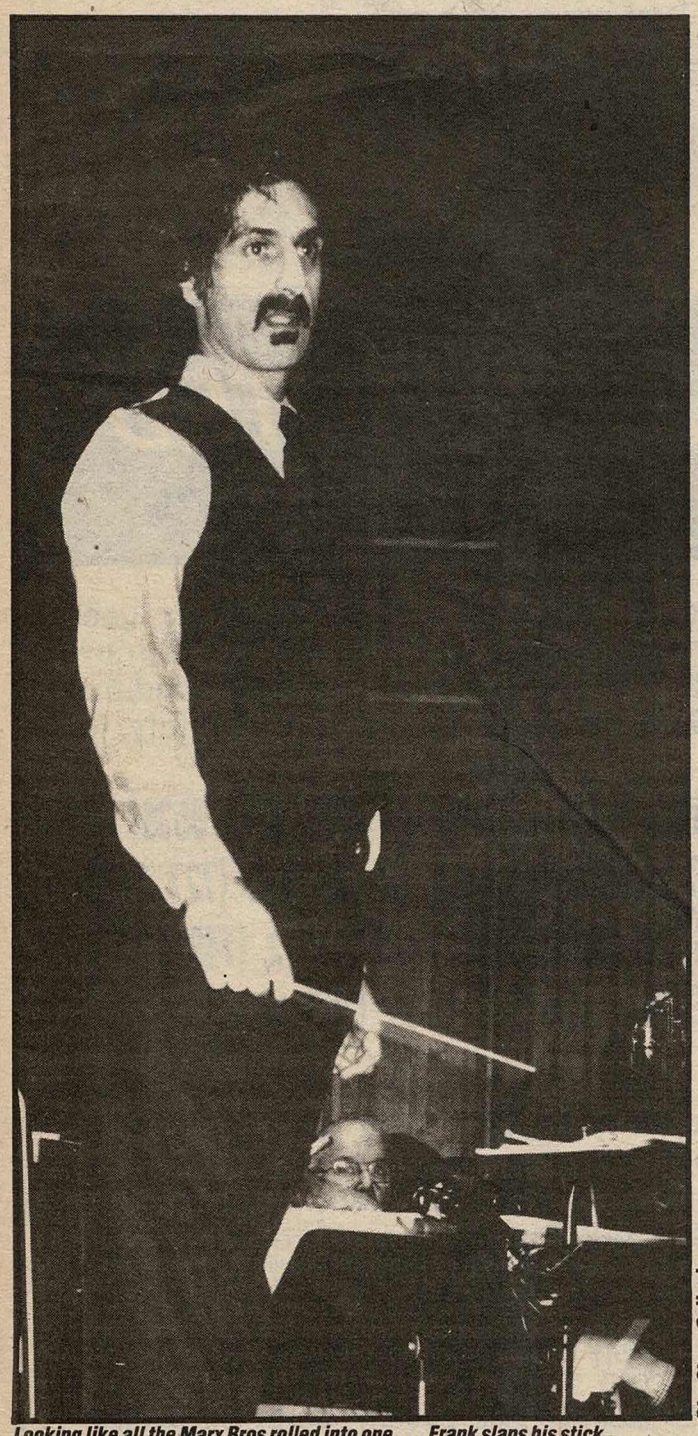
All five pieces tonight consist of crudely repetitive parodies of various musical styles — torrid film-scores, serialist composers such as Schoenberg and Webern, drunken boogie-woogie, and so on and so forth. The LSO performed with admirable enthusiasm, despite assisting at their own funeral. For Zappa, tease that he is, made them do some rather undignified things. They are required to scrunch up cellophane, stamp their feet, grunt in unison, and arse about generally.

Most of this foolery is reserved for 'Bogus Pomp', the last and most coherent piece of the evening. We were in fits by the end and gave a standing ovation.

Looking like all the Marx Brothers rolled into one, Zappa emerged from the wings where we knew he'd been skulking all along. With an unconvincing show of reluctance, he was persuaded by popular demand to replace Kent Nagano on the podium and give us an encore. Obviously in excelcis, Zappa conducted a humorous marchtime lament with all the swaggering punctilio of a military bandmaster.

My, how we laughed — but the biggest joke was on us.

Mat Snow



Looking like all the Marx Bros rolled into one . . . Frank slaps his stick. *Pic: Steve Callaghan*

DUB AT THE BLACKBOARD

THE DENNIS BOVELL DUB BAND

MATUMBI

Dingwalls, Camden

IN SPITE OF Dingwalls' brand new nationwide image, I had little difficulty finding the gaff. The crumbling old shed still looks exactly the same.

That is a great deal more than can be said for Matumbi. Stripped down from a floating pool of players that could number up to 12 on stage, to five, of which I think only one is an original, the only thing recognisable was the name.

The constrictions of the new line up allow little more than the cliched bass'n'drum sound, and the absence of Bovell has removed the band's yen for creativity. Sadly the UK's (maybe even the world's) top ranking rockers are now reduced to the ranks.

The Dennis Bovell Dub Band was a different thing entirely. Whether it was an act of malice that put the two groups on the same bill can only be guessed at, but it presented the punter with an unfairly direct comparison of what Matumbi could've been, and what they have become. The Dub Band are a freer thinking extension of Bovell's ensemble of three years ago: the cream of UK reggae sessioneers, without an Aswad in sight, and a bassie filched from funksters Central Line. They put down a brick wall rhythm strong enough to anchor, but never so heavy as to oppress anything they feel like doing — which was just about everything.

Bovell is the star of this show — human cartoon of eye-popping grimaces, open-mouthed screaming and absurd posturing, shorn of his locks (according to a mutual friend, he was "pretty pissed off with all that") and bizzarely framed by a bow-tie and mortar board. When he isn't goggling at the players, or supplying a cryptic commentary in exaggerated accents (yard talk saahf Lundun) his rhythm guitar is phasing in and out like a demented cuckoo while he sings his own echo effects. All the while, he is presiding over his boys much like Groucho did over his brothers — a catalystic clown or a maniacal ringmaster.

Apart from the couple of known tracks, the band were just playing tunes — ad libbing, dubbing, fooling about in the way only ability suich as theirs allows. They rounded off with 'Better', a track which can be found on the *NME* 'Dancin' Master' Cassette, and a "Well, I fink that just abaht covers everyfing — see yah!" from the dub master himself.

He was right, the Dennis Bovell Dub Band *did* cover everyfing, and punters and players alike were able to leave in the same sense of high spirits.

Lloyd Bradley

RECORDS TAPES VIDEOS

Adrians VIDEO

36 HIGH ST, WICKFORD, ESSEX
PLEASE STATE CLEARLY VHS OR BETAMAX

VIDEO CONCERT PRICES.
TUMBLE AT ADRIANS.

VIDEO AMERICA Live Central Park (60 mins) 19.95
VIDEO APRIL WINE Live London (60 mins) 19.95
VIDEO ASHFORD & SIMPSON In Concert (60) 19.95
VIDEO BLACK SABBATH Never Say Die (V2) 19.95
VIDEO BOOMTOWN RATS Tonic For Troops (V2)(50) 19.95
VIDEO KATE BUSH Live at Hammersmith (52) 19.95
VIDEO ROGER DALTREY Ride A Rock Horse (V2)(30) 14.95
VIDEO SHEENA EASTON Live Palace Hollywood (60) 19.95
VIDEO E.L.O. Live (60)(V2) 19.95
VIDEO GARY GLITTER At Rainbow (60)(V2) 19.95
VIDEO GENESIS 3 Sides live (40) 19.95
VIDEO HOT GOSSIP 1st Video Album (35) 19.95
VIDEO IRON MAIDEN Live At Rainbow (30) 19.95
VIDEO ELTON JOHN In Central Park (60)(V2) 19.95
VIDEO JACKSONS In Concert (45)(V2) 19.95
VIDEO JAM Trans Global (30) 19.95
VIDEO LITTLE RIVER BAND Live Oct '81 (80) 19.95
VIDEO JOHN MILES Live Albert Hall (52) (V2) 19.95
VIDEO MADNESS Complete (Hits)(13 tracks) 19.50
VIDEO MADNESS Take it or leave it (Film & Music) 18.00
VIDEO MONKEES JONES/DOLENZ (Hits)(30)(V2) 14.95
VIDEO McCARTNEY/WINGS Rockshow (102) 19.95
VIDEO MAZE Live in N. Orleans (60) 19.95
VIDEO GARY NUMAN Micromusic (nearly 2 hours) 22.95
VIDEO GARY NUMAN Touring Principle '79 ..... 19.95
VIDEO GARY NUMAN New Man (Hits) 19.95
VIDEO OLIVIA NEWTON-JOHN Physical (60) 19.95
VIDEO NAZARETH Live (Hits etc)(58)(V2) 19.95
VIDEO MIKE OLDFIELD Essential (70) 19.95
VIDEO OSMONDS Concert (60)(V2) 19.95
VIDEO O.M.D. Live Drury Lane (52) 19.95
VIDEO QUEEN Greatest Flix (60) 19.95
VIDEO CLIFF RICHARD Thank U Very Much (52) 19.95
VIDEO R.P. ORCH Play QUEEN'S Hits 19.95
VIDEO SIOUXSIE/BANSHEES Once Upon A time (Hits) 19.95
VIDEO STRANGLERS Collection (Hits) 19.95
VID EO ROD STEWART Tonight he's yours (90)(V2) ... 19.95
VIDEO BILLY SQUIER In Concert (60 mins) 19.95
VIDEO STIFF VISIONS Compilation Stiff Videos 18.00
VIDEO THIN LIZZY Live & Dangerous (50)(V2) 19.95
VIDEO 10 C.C. Live (60)(V2) 19.95
VIDEO TUBES Concert (53 mins) 19.95
VIDEO XTC Look Look (Hits) 19.95
VIDEO VIDEO STARS (20 track hits) 19.95
VIDEO VIDEOTHEQUE (22 track hits) 19.95
VIDEO PICTURE MUSIC (20 track hits) 19.95
(More details of compilations in our catalogue)

MORE VIDEOS MORE VIDEOS MORE VIDEOS

VIDEO TOYAH Good Morning Universe (V2) 39.95
VIDEO TOYAH Live at Rainbow (V2) 39.95
VIDEO IMAGINATION (Hits)(72) 39.95
VIDEO SEX PISTOLS Rock & Roll Swindle (The Film) 29.95
VIDEO GRACE JONES One Woman Show (60) 24.95
VIDEO BEATLES Complete. Music & Documentary (2 hrs) 37.95
VIDEO ELKIE BROOKS Pearls & More (75 mins) 29.95
VIDEO ADAM & ANTS Live In Japan (V2) (60 mins) 29.95
VIDEO ADAM & ANTS Prince Charming Review 29.95
VIDEO ALICE COOPER Strange Case of - 29.95
VIDEO ALICE COOPER Welcome to my nightmare 39.95
VIDEO CHAS & DAVE Hits live party 29.95
VIDEO DEEP PURPLE California Jam '74 ..... 39.95
VIDEO KIDS ARE ALRIGHT Film. With the WHO 39.95
VIDEO QUADROPHENIA Film. Music by the WHO 39.95
VIDEO E.L.P. Pictures at an exhibition 39.95
VIDEO NEIL YOUNG Rust Never Sleeps 39.95
VIDEO ROCK GUITAR Tips from SCHENKER, RON WOOD 29.95
VIDEO BLONDIE Best of: Eat to the Beat ..... each 29.95
VIDEO ELTON JOHN The Fox (40 mins) 29.95
VIDEO KID CREOLE Live Ritz N. York 24.95
VIDEO RUDE BOY Film. Unreleased music by CLASH 39.95
VIDEO MOTORHEAD In concert 24.95
VIDEO PINK FLOYD Live At Pompeii 24.95

OUR FAIR TRADING POLICY
*We do not advertise Videos before they are released.
*All Videos are sent in strong top quality cardboard packaging specially designed for sending Videos by post.
*We do not issue credit notes unless you ask. If we cannot supply what you require — *We refund your money.*
*All Videos advertised are new & factory fresh.
*Personal callers always welcome.

LOTS MORE CONCERTS AND FILMS IN OUR CATALOGUE. POSTAGE & PACKAGING: INLAND (includes Ireland & BFPO) 1.45 any quantity (recorded delivery). **OVERSEAS** Europe (Air) 2.50 each. Outside Europe (Surface) 2.50 each. Outside Europe (Air) 7.50 each. **EIRE.** Please add 25p for every £1 (in cost of videos & postage) to cover rate of exchange. **PLEASE ALLOW 10 DAYS CLEARANCE FOR CHEQUES.**
(Postal Orders can mean quicker delivery).

Adrians THE RECORD SPECIALIST

Ref N, 36 HIGH STREET, WICKFORD, ESSEX
Have you paid us a visit yet? Wickford is only 40 mins direct from Liverpool St Station. Open. Mon-Sat 9-6, Sunday 10am-1pm

THIS WEEK'S NEW FASHIONS

7" U2 N. Years day Treasure/Fire/Threw brick/Day without me (dble 7") (P) 1.50
7" THOMPSON TWINS Love on your side/Love on your back/Name of love/In the beginning (double 7") (P) 1.50
12" KAJAGOOGOO Too shy (Midnight mix)/Too shy + 1 (P) 2.25
L.P. R. STONES Satanic (with 3D pic on gatefold sive) (I) ... 7.99
L.P. HEAVEN 17 Who will stop/Penthouse/Play to/Let me go/Facist height/Geisha/I'm your money/Live long time (I) 6.99
12" S.WONDER Front line (6.01 Voc)/(6.01 Inst) 2.50
7" MEN AT WORK Down Under (With Pic Sleeve) 1.40
12" NASH THE SLASH Dance after Curfew/Womble/Calling (I) (P) 3.99
7" DEMON Bloodlust (Mauve vinyl) (P) 1.40
L.P. MADNESS 7 (+ promo copy of 'Never Ask Twice', 1 sided) (I) 4.99
7" MADNESS Our house (Special Stretch Mix) 1.40
7" UB 40 Present arms/Don't slow down (I) (P) 1.50
7" SHEENA EASTON Ice out on the run/Loner (I) (P) 2.25
12" ECHO & BUNNYMEN Cutter/Way out/Zimbo (+ Poster) (P) 1.99
12" MAISONETTES Heartache Ave (E)/Last one/Nightmares (P) 2.25
12" MICK KARN Sensitive (4.24 remix)/Sound of waves (6.02) (P) 2.25
12" POLECATS Make a circuit/Juv. Delinquents/Red ready (P) 1.99
7" B. SPRINGSTEEN At. City/Mansion (Jap I + lyrics) (p) 2.99
12" PRINCE 1999/How come/D.M.S.R. (P) 1.99
12" D. STRAITS Twisting by pool (E)/2 Young lovers + 1 (P) 1.99
12" THOMPSON TWINS Love on your side (7.22)/No talkin (5.48) (P) 2.35
7" KATE BUSH suspended in Gaffa/Dreamtime (1) (p) 2.25
7" WITCHFINDER GENERAL Soviet invasion/Rabies/R.I.P. (P) 2.25
12" ROXY MUSIC Avalon (4.15)/A. Unknowing (5.15) (Diff P to Brit) (I) 3.49
12" STONES 5 x 5 e.p. (Jan I + lyrics + free durex) (p) 7.50
12" STONES Bye Bye Johnny e.p. (Jap I + durex) (P) 7.50
12" YAZOO Other side of love (Red vinyl) (+ lyrics) (I) (P) ... 3.99
12" O.N.JOHN I honestly love you/Physical live (7.33) (P) ... 2.25
12" MEL/BOOTEE of G. FLASH Message 2 (survival) 2.35
12" FLEETWOOD MAC Farmers Daughter/Sara (7.23) (I) (P) 2.99
12" JOE JACKSON Steppin' out (E) (P) 2.25
12" DIRE STRAITS Twisting by the pool 1.99
12" MARVIN GAYE Got to give it up (11 mins (P) 1.99
L.P. AGNETHA (Rare Christmas album from ABBA singer with her daughter) Nu Tandastusen Julelijus (I) 12.50
7" MICK KARN Sensitive (Jap I + lyrics) (Diff pic) 2.99
7" YAZOO Situation (Jap I + lyrics (Diff pic) 2.99
7" HUGHES/THRALL Look in your eye (Jap I + lyrics) (Diff pic) 2.99
7" ULTRAVOX Reap wild wind (Jap I + lyrics) (P) 2.99
7" ADAM ANT Friend or Foe (Jap I + lyrics) (P) 2.99
12" CHINA CRISIS Christian (5.55)/Greenacre bay + I (P) ... 2.25
12" SET THE TONE Dance sucker (6.20)/Let loose (9.00) (P) 1.50
12" WHITE & TORCH Let's forget/Inst/No not I (P) 1.99
12" EDDY GRANT Electric Ave (E)/Walking on Sunshine (U.S. mix) (P) 2.50
12" BAUHAUS Lagantija Nick / Watch Granda go / Paranoia Flatfield live in Paris (P) 1.99
12" YAZOO Don't go (remix)-reremix/Situation (5.20)/Winter kills (Back of sleeve diff. to British) (I) (P) 4.49
7" E. JOHN Part time/Guy/Victim of love/Johnny B. (I) (P) ... 2.99
12" JAPAN Night Porter (Remix) · Ghost (E) · Art Of Parties · Experience Of Swimming · Life Without Building · Width Of A Room (JAP I + lyrics) (Diff Pic on Back Of Sleeve) (Picture Label) 8.99
ABBA BOX SET First 10 Years (2 pic disc LPs + colour poster + booklet in presentation box) (very limited, now deleted) (P&P £2 UK £4 overseas) 11.99
7" ABBA Under attack (I)(on Vogue) (P) 2.25
7" KISS I love it loud/Killers (I)-(P) 2.25
7" KISS Love gun/I'm a legend (Jap I + lyrs) (diff P) 2.99
7" ABBA When all is said/Soldiers (I) (diff P) 2.25
7" JAPAN European Son/ Alien (I) (diff P) 2.25
BOX SET SOFT CELL 6 previously issued 12" single (all pic) in presentation pic box (+ insert) 10.99
LP BUDGIE Best of (Jap I + lyrics) 7.99
12" DIRE STRAITS Sultans of Swing (P) 1.99
12" HENDRIX Gloria/Watchtower (I) (Diff P to other I) 4.99
12" PAT BENATAR Shadows Of The Night (blue vinyl) 2.35
12" BANANARAMA Cheers then (E) Girl about town (E) (P) 1.50

JAM JAM JAM JAM JAM JAM JAM JAM

7" JAM That's entertainment (Original Import Issue & pic) 1.35
7" JAM Entertainment (First time available as British pressing & pic) 1.40
7" JAM In the city; All around the world; The Modern World; News of the World; David Watts; Tube Station; Strange town; When you're young; Eton Rifles; G. Underground (single); Start; Funeral Pyre; Absolute beginners; Town Called Malice; Bitterest Pill, Beat surrender; 5 o'clock hero; (All in original pic sleeves) ..... 1.40 each
7" JAM A. Beginners (+ Lyric insert) (P) 1.99
7" JAM Eton rifles (diff P); David Watts; Sats kids — Heatwave (Diff P); Strange town (Diff P); Start (Diff P); When you're young; Going Underground; F. Pyre (Diff P); That's Entertainment (Diff P); Town Called Malice; Absolute beginners (All splendid Jap Imports with pic inserts & lyrics) ..... 2.99 each
7" JAM Beat surrender · Shopping · Move on up · Stoned out of my mind / War (limited double single in gatefold sleeve) 1.99
12" JAM B. Surrender / Shopping / Move on up / Stoned (P) 1.99
12" JAM Town called Malice (live) · Precious (5.55) 1.99
LP. JAM S. Effects (+ free 7" of 'Dreams of Children' · G. Underground Marked promo copy (Back sleeve diff to Brit) (I) 6.99
12" JAM Start · E. Rifles · That's Ent. / G. Underground (I) (P) 4.49
7" JAM Start / E. Rifles / That's Ent. · G. Underground (I) (P) 2.99
More Jam collectors items in our catalogue

PICTURE DISCS PICTURE DISCS PICTURE DISCS

LP. BUDDY HOLLY 11 Track Hits (I) 3.99
LP. BOB MARLEY Kaya etc (12 tracks) (I) 3.99
7" BELLE STARS Sign of the times 1.50
7" STRANGLERS European Female 2.50
7" SQUEEZE When the hangover strikes; 7" PHILIP LAP Total Erasure; 7" M. JACKSON / McCARTNEY The girl is mine; 7" ABBA Under attack; 7" BEATLES Love Me Do; 7" CLASH Rock the Casbah; 7" CLASH Should I stay; 7" ASIA Only time will tell; 12" L. SKYNYRD Freebird ..... each 2.99
7" HAWKWIND Silver Machine; 7" BEATLES Please please me; 7" LORDS OF THE NEW CHURCH Russian Roulette; 7" TALK TALK Talk Talk; 7" WHITESNAKE Here I go again; 7" CLIFF RICHARD Little town; 7" NAZARETH 4 track hits; ..... each 2.25
7" KID CREOLE Dear Addy; 7" SP. BALLET Lifeline; 7" JOHN WILLIAMS E.T. Theme; 7" ULTRAVOX Hymn; 7" HUMAN LEAGUE Mirror Man; 7" GARY MOORE Always love you; 7" VISAGE Pleasure boys; 7" SLADE Okey Cokey ..... each 1.99
7" BUCKS FIZZ If You Can't Stand The Heat 1.50
LP E.T. Soundtrack 5.99
LP T. REX Electric Warrior 4.99
7" CULTURE CLUB Time 1.75
7" MADNESS Our House; 7" IMAGINATION Changes; 7" EURYTHMICS Love is a stranger; 7" SIMPLE MINDS Someone somewhere; 7" FLOCK OF SEAGULLS Wishing; 7" LENE LOVICH It's you only you; 7" PALE FOUNTAINS Thank you; 7" PHIL COLLINS Thru these walls; 7" JOHN FOXX Endlessly; 7" MADNESS Driving in my car; 7" MADNESS House of Fun ..... each 1.50
LP. CULTURE CLUB Kissing to be clever 6.99
LP. ULTRAVOX Quarter; LP. SCORPIONS L. Crow (I) ..... each 5.99
LP. KID CREOLE Tropical Gangsters; LP. PAT BENATAR Get nervous; LP. WHITESNAKE Saints & Sinners; LP. ROSE TATTOO Scarred for life; LP. M. SCHENKER Assault attack; ..... each 5.99
7" GRACE JONES Apple stretching; 7" G.B.H. Give me fire; 7" LURKERS Drag you out; 7" KID CREOLE W. Thing; 7" KID CREOLE Stool Pigeon; 7" BLACK SABBATH Paranoid ..... each 1.75
7" ADAM & ANTS Desperate but not serious; 7" ADAM ANT Friend Or Foe; 7" ADAM ANT Goody 2 Shoes; 7" STATUS QUO Caroline; 7" RUSH Subdivisions; 7" KID CREOLE Annie; 7" P. GABRIEL Shock the monkey; 7" BILLY IDOL Hot in the City; O.N. JOHN Magic; 7" VISAGE Night train; 7" BANANARAMA Shy boy; 7" BAUHAUS Spirit; 7" JAPAN Ghosts; 7" IRON MAIDEN Run to the hills; 7" TOYAH Brave New World ..... each 1.99
7" BOWIE Set of 10 Picture Discs ..... see Bowie section
7" TOYAH Ieya (1st pic) 1.99 7" TOYAH Ieya/Helium (2nd pic) 1.95
12" TOYAH Be Loud; 12" FREE Alright Now; 12" TOM TOM Boardwalk; 12" KID CREOLE Annie ..... each 2.50
7" A. IMAGES I Could Be Happy; 7" ABBA One of Us ..... each 99p
Lots more Pic Discs in our catalogue

CULT 45 CULT 45 CULT 45 CULT 45 CULT

12" M. McLAREN Buffalo Girls (3 mixes) (P) 1.99
12" CURE Let's go to bed/Just one kiss (P) 1.99
12" SIOUXSIE Divin Enfant / Melt / Sleeping Gin (P) 1.99
MINI LP. NEW ORDER Temptation / Hurt / Everythings gone green / Procession / Mesh (I) (P) 4.49
7" U2 Out of control; A Day; I will follow; 11 o'clock (4 7" in wallet, all Col. Vinyl & pic sleeves) (P&P as for one 12" (I)) 5.99
7" TEARS FOR FEARS Mad World/Suffer Children (dble 7") (P) 1.99
12" DURAN 'Carnival' Hungry (5.30) / Rio (6.36) / P. Earth (6.20) / Girls on Film (5.45) (I) (P) (diff. tracks to other 'Carnival') 3.49
12" FLOCK SEAGULLS Wishing (9.08) (P) 2.25
7" JAPAN Life in Tokyo (Orig Red Vinyl issue) (P) 4.99
7" CURE Hanging Garden + 3 (dble 7") (gatefold pic) 1.75
12" SOFT CELL T. Love/Where did our love/T. Dub (P) 2.50
12" JAPAN Life in Tokyo (ext. remix) (diff. pic to orig) 2.35
12" J. DIVISION Transmission (P) (+ free flexi) 2.25
12" J. DIVISION Atmosphere (P) (+ free flex) 2.25
12" J. DIVISION Love Will Tear (diff P to 7") (+ free flexi) 2.25
12" NEW ORDER Ceremony (orig. mix + orig. pic) (+ flexi) 2.25
12" NEW ORDER Ceremony (new mix + new pic) (+ flexi) 2.25
12" NEW ORDER Temptation (+ free flexi) (P) 2.25
12" NEW ORDER Everythings gone green / Mesh / Cries and Whispers (I) (P) (+ free flexi) 2.50

OUR FAIR TRADING POLICY
*WE DO NOT ADVERTISE RECORDS BEFORE THEY ARE AVAILABLE
*We do not advertise new releases as "limited editions" unless they really are limited editions
*All records are British unless marked import (I) so you know exactly what you are buying
*All records etc are sent in strong, top quality protective packaging
*We do not issue credit notes (except overseas) or alternatives, unless you ask. If we cannot supply exactly what you require — *We refund your money*
*All records advertised are new

BOWIE BOWIE BOWIE BOWIE BOWIE BOWIE

LP. BOWIE Rare Bowie. Ragazzo Solo (S. Oddity in Italian) R & Round 73/Panic (live)/Crystal Japan/Heiden + 6 more (I) 3.99
BOWIE PICTURE DISC PACK (10 re-issue singles in pic disc form, different pic on each side. They come in special wallet with a pic of Bowie on the front. One pack £27. 2 or more packs £25 each (P&P £2 any qty U.K.) (Overseas 1 pack — £4. 2 or more — £8) 7" BOWIE Space oddity/Jean Genie (U.P.) 2.25
12" BOWIE/B. CROSBY L. Drummer Boy (Long version with talking at start) (Large Pic Label) (Ltd) (P) 2.50
BOWIE BOX SET PORTRAIT of a Star (Lodger, Heroes & Low albums + insert + 12" x 12" Colourprint in pic box) (I) 14.50
7" BOWIE S. Oddity/Man Who Sold (G. Oldies) (German I) (P) 1.99
10" MANISH BOYS I pity the fool / Take my tip / D. Jones Habit of leaving / Baby loves that way (P) 2.25
If you like Bowie, then you'll like our catalogue. We are known throughout the world as the Bowie specialists.

ADRIANS GIGANTIC CATALOGUE No 32
An absolute MUST for all collectors . . . over 12,000 'collectables' and rarities listed . . lots of them only available from us. If you would like one send 50p + Large SAE. Europe 8 IRC. Elsewhere 12 IRC. Or you can ask for a FREE copy when ordering.

BEST DISCS OF OUR LIVES

7" ULTRAVOX Reap The Wild Wind (Clear vinyl) (P) 1.99
12" ULTRAVOX Hymn (5.46) / Monument / Th. Wall live (5.45) (P) ... 2.25
12" MADNESS Our House (remix) / Walking Mr. Wheeze + (P) 2.25
7" BEAT I confess + 2 (dble 7", Gate pic) 1.50
12" P. COLLINS Can't hurry love/Can't believe (5.14) + I (P) 2.25
7" AC/DC R & R Damnation (I) (P) 1.99
7" DOORS Riders on storm/Mosquito (I) (P) 1.99
12" D. SUMMER I feel love (15.48 megamix) / (8.50 mix) (P) 1.99
12" KISS Killer/Love it loud/Made for loving (P) 1.99
12" KINKS Come dancing/Noise (P) 2.25
10" SPECIAL A.K.A. War crimes (6.21)/Version (P) 1.99
12" ABC Look of Love (7.37 D.J. brand new mix) 2.25
7" AC/DC TNT/Girls got rhythm (I) (Diff pic) 2.25
CASSETTE ONLY B.E.F. Music for Stowaways (P) 3.99
12" T. DREAM Das Manchen/Flock/Katia/Speed (I) (P) 3.99
OFFICIAL 1983 CALENDARS (P&P as for 12") MADNESS, BOWIE, BUCKS FIZZ, DURAN DURAN, PRESLEY, ADAM ANT, DEBBIE HARRY, BH. STEVENS, KIM WILDE, SIOUXSIE, SPANDAU BALLET, HAIRCUT 100, TOYAH, MANILOW, STATUS QUO, CLIFF RICHARD; ET ..... each 2.99
12" DAMNED Friday 13th 4 tracks e.p. (I) (P) 3.49
LP E. COSTELLO Almost New Tory Accidents/Alison/Can't Stand Green Shirt/Pump It Up/What's so funny (I) (Ltd Collectors LP) 7.50

WE HAVE TWO RECORD SHOPS IN WICKFORD
Adrians 'OLD SHOP' is packed with secondhand bargains. Rare promos, cheapies, '50 & '60 R & Roll originals, plus many one-off goodies. OPEN 5 DAYS A WEEK (9.30 to 4.30. Closed Wed) Double your pleasure — visit both shops in one day

RARITIES FROM ADRIANS OLD SHOP

12" AC/DC Whole Lotta Rosie (1978 British Orig) 9.50
12" HUMAN LEAGUE Empire State Human (Rare Brit Orig) (P) 7.50
12" JUDAS PRIEST Ev. Star (Clear vinyl) (drilled) 4.99
7" ELTON JOHN G.Y.B.R./Croc. Rock (Blue vinyl flexi) (I) (P) ... 4.99
7" ABBA Money money/D. Queen (Blue vinyl flexi) (I) (P) 9.50
12" SEX PISTOLS Biggest blow My way (Clear vinyl) (I) (P) 6.99
12" FRIDA Something's going (U.S. Promo) 14.99
7" LENE LOVICH Lucky No./New Toy (P) (Stiff Brit. Promo) 7.50
12" MEATLOAF Bat out of hell (Red vinyl) (P) (drilled) 4.99
12" O.M.D. Red frame, white light (P) 4.99
7" QUEEN Back chat (Spanish Promo) (P) 5.99
7" R. STONES Time is on my side (Live) (U.S. Promo) 5.99
12" SKIDS Wide open e.p. (I) (Rare Brit Orig) 9.50
12" SQUEEZE Take me I'm yours (P) (Rare Brit Orig) 9.50
12" BOW WOW WOW I want candy (U.S. Promo) (same both sides) 8.99
12" ABBA Visitors/When all is said (U.S. Promo) 10.50
7" CAPT. BEEFHEART (6 track e.p.) PIC DISC) 10.99
7" DAMNED Problem Child (Buy 18) 3.99
7" MOTORHEAD Iron fist (Rare Blue vinyl) (P) 4.99
7" ELVIS PRESLEY Loving arms (U.S. Promo) 4.99
12" TUBES White punks on dope + 2 (P) 4.99
12" PROCUL HARUM Whiter Shade Of Pale (White vinyl) (P) 6.50
7" VAN HALEN Dancing the night away (PIC DISC) 6.99
7" H. LEAGUE Don't you want me (+ Orig Poster insert) (P) 2.99
Hundred of promos and rarities always in stock at ADRIANS OLD SHOP

POSTAGE & BEST PACKING 12" or 10" . . . 1=90p, 2=1.25, 3=1.50, 4=£2.5 or more=2.50 . . 7" up to 4=60p; 5 or more=80p. Cassettes . . . Same as for 7" . OVERSEAS P&P 12" OR 10" . . . 1=2.20, 2 OR 3=£3, 4 TO 8=£1 each, 9 to 20=8.50. 7" . . . 1 or 2=1.10, 3=1.40, 4=£2, 5 or more=40p each, 13 or more=£5. Cassettes . . . Same as for 7". SOUTHERN IRELAND Please add 25p for every £1 (on cost of records & postage) to cover rate of exchange.
PLEASE ALLOW 10 DAYS CLEARANCE FOR CHEQUES
ALL RECORDS ARE BRITISH UNLESS MARKED IMPORT (I)
P=Picture Sleeve. E=Extended version

OVERSEAS
*We've been sending records Overseas for years
*You can send off to us with confidence
*Orders despatched within 24 hrs of payment
*We look forward to hearing from you

TO ADVERTISE IN THIS SECTION RING 01-261 6172

RECORD CORNER MAIL ORDER & SHOP

27 Bedford Hill, Balham, SW12 9EX
Send large SAE for our lists which contain over 10,000 items
RARE SINGLES, DEMOS, PICTURE DISCS, OLDIES, THE AMERICAN TOP 100, COUNTRY, ROCK, SOUL, DISCO, SINGLES, MANY RECORDS at SPECIAL LOW PRICES. OVERSEAS ORDERS WELCOME. (Over 14 years in Mail Order)

COLLECTORS ITEMS

(7") JAM. Saturdays Kids/Heatwave (IMP) (£1.25)
(LP) ELVIS PRESLEY. The Elvis Medley (£6.50)
(MINI LP) JAM. The Bitterest Pill/Pity Poor Alfie/Fever/The Great Depression/War. (£4.50)
(7") SQUEEZE Pulling Mussells From A Shell (red vinyl) (pic) (£1.30)
(5") SQUEEZE If I Didn't Love You (pic) (£1.35)
(LP) MOLLY HATCHET No Guts, No Glory (£5.99)
(LP) JERRY LEE LEWIS Let My Fingers Do The Talking (£6.50)
(LP) JAN HAMNER/NEAL SCHON Here To Stay. (£6.99)
(MINI LP) HEAVEN 17 (USA Import) (£4.99)
Send a large S.A.E. for full list of albums we have in stock

IMPORT SINGLES

NEIL DIAMOND I'm Alive (£1.30)
JOE JACKSON Breaking Us In Two (£1.30)
DON HENLEY I Can't Stand Still (£1.30)
NIGHT RANGER Don't Tell Me You Love Me (£1.30)
RANDY NEWMAN/PAUL SIMON The Blues (£1.30)
KISS I Love It Loud (£1.50)
ELVIS PRESLEY. The Elvis Medley (£1.65)
SHEENA EASTON. I Woudn't Beg For Water (£1.65)
BARRY MANILOW. Oh Julie (£1.50)
BARRY MANILOW. Memory/Heart of Steel (£1.65)
LEE MAJORS. Theme From The "Fall Guy" (£1.50)
ELTON JOHN. Ball And Chain (£1.50)
ELVIS COSTELLO. Man Out Of Time (special one sided single) (75p)
GO GO's This Old Feeling (Special sleeve) (£1.65)
DURAN DURAN. Hold Back The Rain/Rio (£1.30)
DEVO. That's Good/What I Must Do! (£1.65)
SONNY CURTIS Together Again (£1.50)
DAVE EDMUNDS BAND Run Rudolph Run/Heart of Texas (Pic) (£1.50)
HUGHES/THRILL Beg, Borrow or Steal (£1.50).
SQUEEZE Tempted/Trust (Pic) (£1.65)
OLIVIA NEWTON JOHN Tied Up (Pic) (£1.65)
ELVIS COSTELLO This Years Girl/Big Tears (£1.50)
DURAN DURAN Hungry Like A Wolf (Remix) (£1.65)
JOHN LENNON. Happy Xmas/Beautiful Boy (New Pic) (£1.65)
ALICE COOPER. I Am The Future/Tag You're It (£1.50)
JERRY LEE LEWIS. My Fingers Do The Talkin (£1.50)
FLEETWOOD MAC. Love In Store (£1.50)
LITTLE RIVER BAND. The Other Guy (Pic) (£1.65)
THE WHO. One At A Time (£1.50)

CUT THE COST OF COLLECTING RECORDS
THESE SINGLES ONLY 65p EACH

BANANARAMA. Cheers Then (Pic)
ROXY MUSIC Take A Chance With Me (Pic)
GEORGE HARRISON. All Those Years Ago.
THE JAM. That's Entertainment (pic)
ROGER DALTREY. Free Me (pic)
BOW WOW WOW. I Want Candy (pic)
BLONDIE. Atomic (pic)
BLONDIE Sunday Girl (pic)
BLOOMTOWN RATS. Someone's Looking At You (pic)

Postage & Packing 7in. (1) 25p (2 to 5) 40p (6 or more) 60p. LPs (1) 70p (2) 90p (3/4) £1.50. Overseas — Double UK Postage

GEMA RECORDS BETTER THAN ANY RECORD SHOP

Here's why:

- Our free 18-page catalogue contains over 15,000 LPs and cassettes all at sensible prices.
- Always over 10,000 Special Offers in stock priced between 50p-£2.95 each + VAT.
- **THE** most comprehensive range of back catalogue and hard to find albums from the 60s, 70s and 80s.
- Hundreds of Blues LPs in stock plus many exciting import titles.
- Also, two full pages of Singles, current and oldies.
- All items we sell are fully guaranteed.

SEND AN SAE FOR YOUR COPY OF THE MOST IMPRESSIVE RECORD CATALOGUE YOU ARE EVER LIKELY TO RECEIVE

EXPORT: We offer an unbeatable worldwide service with ten years' experience of exporting. Send today for our 18-page catalogue, full of exciting Records and Cassettes. Many are unavailable outside of Britain, and all are free from UK taxes.

GEMA RECORDS
(P.O. Box 54), Crockhamwell Road, Woodley, Reading, Berkshire, England.

TO ADVERTISE IN THIS SECTION PLEASE PHONE 01-261 6172

WEST 4 RECORD COVERS

LP. Polythene (200G) 25 £1.95; 50 £3.50; 100 £4.95; 250 £10.40; 500 £18.90; 1000 £32.45.
LP. Polythene (400G) 25 £2.95; 50 £4.95; 100 £7.70; 250 £16.55; 500 £31.50; 1000 £58.65.
LP. Paper Polylined (inners) 30 £4.35; 100 £12.35; 250 £29.00; 500 £54.00.
LP. White Paper (inners) 50 £5.10; 100 £9.30.
P.V.C. Double LP. 1 at 60p; 10 £5.80.
LP. P.V.C. (heavy duty) 25 £5.80; 50 £11.30; 100 £22.40
Singles Card Poly 30 £4.65; 100 £12.45; 250 £25.15.
Singles White Card 30 £4.15; 100 £9.40; 250 £19.85.
Singles Paper 100 £3.50; 250 £7.60; 500 £14.35.
Singles P.V.C. (heavy duty) 25 £4.50; 50 £8.40; 100 £16.00.
Singles Polythene (400G) 50 £3.00; 100 £3.75; 250 £8.25; 500 £16.00; 1000 £30.45.
Prices include postage and packing in U.K. and Eire. Trade and Overseas customers write for list. Cheque or P.O. with order please and ALL MAIL ONLY to

West 4 Tapes & Records, 94 Sandy Lane South, Wallington, Surrey, SM6 9RQ (Dept NME).
Shoppers welcome to save postage at 169 Chiswick High Road, London, W4 2DR

FETISH! MAILORDER!

SINGLES:
RESIDENTS Very rare square transparent flexi-disc, collector's item £3.00
ZEV ..... Wipe Out
12" SINGLES:
23 SKIDOO ..... Tearing Up The Plans
THROBBING GRISTLE ..... Discipline
SNATCH ..... Joey/Shopping For Clothes EP
STEPHEN MALLINDER ..... Temperature Drop
23 SKIDOO ..... The Gospel Comes To New Guinea EP
BUSH TETRAS ..... Rituals EP
THE BONGOS ..... Mambo Sun (Extended Version) EP
ALBUMS:
THROBBING GRISTLE ..... 2nd Annual Report
CLOCK DVA ..... Thirst
23 SKIDOO ..... 7 Songs (Mini-LP)
ZEV ..... Production & Decay £5.00
THE BONGOS ..... Time & The River (Mini-LP)
THROBBING GRISTLE . Box Set (plus booklet + badge)
VIDEOS:
ZEV ..... Shake Rattle & Roll VHS 30 mins
23 SKIDOO ..... 7 Songs VHS 30 mins/1 hr tape
T-SHIRTS (Medium & Large)
PSCHICK YOUTH (official) .....
FETISH LOGO (as worn by Marc Almond) ..... S, M, L
FINAL ACADAMY (Burroughs pic) .....
FETISH (white or black) ..... by Ian Wright
SKIDOO (grey or white) ..... by Neville Brody
BUSH TETRAS ..... by Neville Brody
THROBBING GRISTLE ..... by Malcolm Garret
THE BONGOS ..... by Neville Brody
PRICES:
7" single £1.00
12" single £1.99
Mini-LP £2.99
Album £3.99
Box Set £16.99
Video (incl p&p) £15.00
T-Shirts £4.00
BOOKS
Hear To Go/Planet R101 William Burroughs, Brion Gysin, Terry Wilson. Official Gysin biography, many photos £6.00
Final Academy Catalogue. Featuring Burroughs, Gysin, Skidoo, Cab, Voltaire etc "special offer.... £3.00"
Research. Featuring William Burroughs, Brion Gysin and Throbbing Gristle £4.00

POSTAGE & PACKING

U.K.: 7" 1=30p, 2=35p, 3=40p, 4=45p. 12" 1=70p, 2=85p, 3=£1.25, 4=£1.50. Box 1=£2.00. T-Shirt, same as singles.
EUROPE: 7" 1=60p, 2=70p, 3=80p, 4=90p. 12" 1=£1.00, 2=£1.30, 3=£1.60, 4=£2.00. Box 1=£3.00. T-Shirt, same as singles.
JAPAN: 7" 1=£1.10, 2=£1.50, 3=£1.90, 4=£2.30. 12" 1=£2.70, 2=£4.70, 3=£6.70, 4=£8.70. Box: Surface £8.00. Air £10.50. T-Shirt same as singles.
U.S.A.: 7" 1=£1.10, 2=£1.35, 3=£1.70, 4=£2.00. 12" 1=£2.50, 2=£4.25, 3=£6.00, 4=£7.75. Box: Surface £5.95, Air £7.30. T-Shirt same as singles.
Send postal orders, cheques, international money order to:

FETISH MAIL ORDER, 10 MARTELLO ST, HACKNEY, LONDON E8
(Absolutely No Callers)

Quality Cassettes, Reels & Video

CASSETTES

	C60	C90	C120
AGFA Ferrocolor HDX	*£0.47	*£0.61	*£0.82
AGFA Superferro HDX	*£0.62	*£0.80	—
AGFA Stereochrom HD	*£0.86	*£1.13	*£1.39
AGFA Metal HDX

don't touch that D·I·A·L

BY TONY BACON

PRESSING MATTERS

"IF YOU'VE got a punk single, the last thing you worry about is surface noise," says Judith Crighton, manager of Rough Trade's retail shop in West London.

If however you choose to listen to music with a rather more dynamic quality about it, then the clicks, pops and other sundry noises-off that Can accompany vinyl revolutions get bit tedious.

So is it worth buying good hi-fi gear when you could end up with a speakerful of noise?

Crighton reckons that over-noisy and plain faulty records are as scarce now as they were five years ago — the real culprits, if any, come in batches, when a stamper (the part of the pressing machine which stamps the records) has gone wrong. This will give you surface noise, which can also be cause by contaminated, re-used vinyl (nearly all singles are pressed on recycled vinyl, some with as much as 85% crunched-up oversellers).

The other problem is warping which happens when records come off the press too hot and aren't allowed to cool down properly, or when labels give unusual stresses when fixed improperly. But generally, faulty records constitute a tiny proportion of those sold.

The record industry's record pressing sector has, like its other constituent parts, suffered a gradual contraction over the last few years. RCA, Pye and Decca have all closed pressing plants, with WEA the latest to announce closure. And so independent pressers have moved in.

Of the surviving majors; CBS have a good reputation, and of the newer independents Mayking seem a popular choice for similarly independent labels (recent Mayking clients include Backs, Rough Trade, Red Rhino, and Ready Steady Go).

Brian Bonnar at Mayking has witnessed these pressing problems.

"It's a declining market," he says, "and people don't re-invest because they don't see a need to. Therefore you don't get the emphasis on the equipment that can produce the quality."

But does quality actually matter all that much to the average record buyer?

"Some people are more fussy than others," says Judith at Rough Trade, "people with good turntables and so on. As you can imagine, a lot of our customers have probably got Dansettes and that. So perhaps they're not as fussy as HMV customers.

And at HMV, over in Oxford Street, Nick Turnbull says that *extremely* fussy customers are in a distinct minority — the "aural fanatics" as he calls them.

Nick says that record buyers have learned to tolerate the cracks and pops of outrageous pressing, although often they won't accept that their own hi-fi set up could well be to blame.

"They just feel insulted if you say that," he says. "But if you're shelling out a few quid for a record you want it to be decent."

Pressing is undoubtedly a tricky business: heating a lump of plastic and putting a moulded groove on it, with tolerances virtually at zero and delivery normally required yesterday.

On the other hand, Turnbull's "aural fanatics" are offered a bewildering array of special pressings — direct cuts, half-speed masters, foreign pressings, and so on — which certainly cost a good few quid more than the ordinary pressings, and won't necessarily give you a vast improvement in sound (unless you happen to have a few grand's worth of hardware clogging up your room.

The last real creative involvement in a record's *sound* comes at the last link in the audio chain, just before the pressing plant takes over. Here sits the cutting engineer, who cuts a master disc from the studio's mixed-down stereo tape.

It's from this vantage point that you might expect any professional frustration at what is directly to follow.

Kevin Metcalfe at Utopia's cutting room decries the use of recycled vinyl for 7" singles. "Over at Polygram," he told me, "they have two different rooms, a classical room and a pop room. You pay more for the classical pressing, the difference being that the classical room doesn't use as much recylced vinyl as the other one. That's admitting, by having two different rooms, that the pop pressings are inferior to the classical pressings".

I put this to Mr Pearce, the Manufacturing Manager at Polygram's pressing plant — do they have a classical room and a pop room?

"No, you really don't know," he chided. "Everything is pressed the *same*, in the same press shop, but it's to different standards."

He then decided he wouldn't answer any more questions on the phone as he said it was "liable to be distorted".

Oh well, as long as his work isn't distorted.

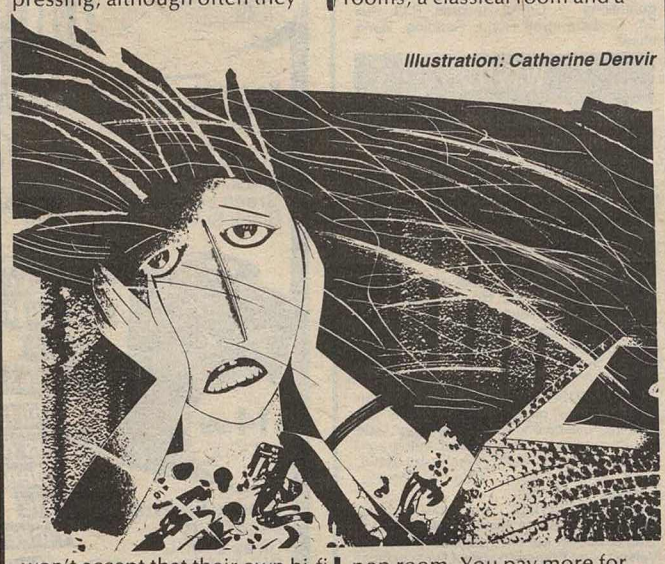
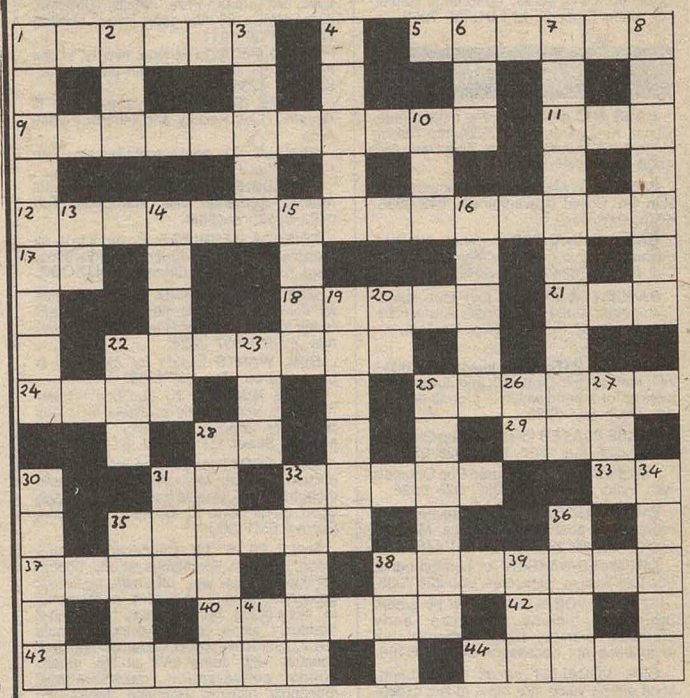


Illustration: Catherine Denvir

NME XPRESS WORD



COMPILED BY MICHELE NOACH

CLUES ACROSS

1. Chandler's Marlowe's first name. (6)
5. Flipside of the Banshees first hit. (6)
9. Bowie's mammoth role on stage. (8,3)
11. This little woman sang 'Locomotion', but you'll find her stuck in an elevator. (3)
12. And this bunch are stuck down the abyss. (3,4,8)
17. Initials of one of glam rock's kings. (1,1)
18. The Police were outlandos of it. (5)
21. What separates Joe Jackson's night from his day. (3)
22. This is where Richard Strange is now doing time. (7)
24. See 38 Across.
25. See 8 Down.
28. A — a king. (1.1)
29. The ole Kid with missing parts. (3)
31. — that was Christmas? Lennon didn't miss anything. (2)
32. Heavy Anglos. (5)
33. The Ruts reborn. (1.1)
35. Programme presented in parts. (6)
37. A film that John Hurt just couldn't keep down. (5)
38. **and 24A.** Who McLaren is now in the company of, cowboy that he is. (7,4)
40. Kiss him, Kiss him. (6)
42. Mr. Green who appeared in 'Goody Two Shoes', lyrically. (2)
43. It's alright, she can see rainbows. Curiouser and curiouser. (4,3)
44. Next year's heel. Yeah? (5)

CLUES DOWN

1. Were you forced to go to the ICA's recent rock week? (5,4)
2. Eddy Grant's subzero label. (3)
3. Virginia/Sailing. (5)
4. What make is your camera? (5)
6. Woman's/Boys magazine. (3)
7. A Revival that wasn't. (10)
8. **and 25A.** Very breathy James White number in the vein of Bedroom Athlete. (7,6)
10. Ex-Clock Newton. (3)
13. Exemplary label. (1.1)
14. The poisonous ones in search of pleasure. (5)
15. A measurement of Parsons. (4)
16. Frankensteinesque member of the Adams' Family. (5)
19. Let man read Split Enz notes. (6)
20. Initials of a Musketeer actor. (1.1)
22. Some of those trying to create an alternative Ulster. (1,1,1)
23. *De* place for clothes. (3)
25. James Clavell novel recently televised (and samuraised?) (6)
26. He left his initials on a "Was Here" album. (1,1)
27. Get nun after you get the first name. (3)
28. "Boogie/Be with you". (4,2)
30. A thorn in Ben's side? (5)
31. "All I want to do is — you". That's what they say. (3)
32. What Debbie didn't have the nerve to do. (3,2)
34. Dva make a cardiac comeback with Boy George. (5)
35. Diana Ross sings the Body Electric might be a more apt title considering her last single. (4)
36. Ooh-la! More mindless lyrics from the Gang. (2,2)
38. The size of the Damned's beat. (3)
39. Obese vinyl from Southern Death Cult's man. (3)
41. It gets between Japan's life and Tokyo. (2)

LAST WEEK'S ANSWERS

ACROSS: **1** Living On The Ceiling, **9** XTC, **10** Teddy Bears, **12** Owl, **14** Cool For Cats, **18** EMI, **19** I'm Your (Toy), **20** Neil Diamond, **23** Apart, **26** Art, **27** Love Will Tear (Us Apart), **31** Eyes, **34** Vicky, **35** Virgin Prunes, **39** I Second That (Emotion), **41** Blood, **46** Bauhaus, **48** Spoonful, **50** (Blood) And Thunder, **51** Emotion.

DOWN: **1** Lexicon Of Love, **2** Victoria, **3** Not, **4** Order, **5** Toy, **6** Chas, **7** It's Too Late, **8** New (Order), **11** Bat, **12** Over (You), **13** Lyin' (Eyes), **15** (Not) Fade Away, **16** Cymbal, **17** Sid, **21** Nice, **22** War, **24** Ace, **25** TV, **28** Vice Squad, **29** Lovin' (Spoonful), **30** Animals, **32** You, **33** Us, **36** Rat Race, **37** Rab, **38** ELO, **40** Clash, **42** Len, **43** Dylan, **44** Abba, **45** Zoom, **47** Sun, **49.** FBI.

NME CLASSIFIEDS

For further details ring
JILL HORNE (01-261 6122)
or write to
New Musical Express
Classified Advertisements,
Room 2535, King's Reach Tower,
Stamford Street, London SE1.

READ BY MORE PEOPLE THAN ANY OTHER MUSIC WEEKLY IN THIS COUNTRY

Source: NRS

TRADERS ANNOUNCEMENTS

OFFICES TO let. Furnished telephones. Telex reception. 24 HR access. Small rooms from £40 weekly up to large suites. Adj Albert Embankment 01-735 7252.

MUSICIANS WANTED

BASS AND drums, want to meet others. Guitar, Keyboards etc. (17-23) Into Talking Heads, U2, Bunnymen etc. Ring Dave 599 4806. Romford area.

BASSIST WANTED. Into Trumpton, Vision On. Boiled egg imminent. 242 6855. Keith, daytimes.

BASSIST WANTED urgently by W11 based band into melody. Original material. Call Nick or Simon 229 8042.

BASSIST WANTS to join form band. Competant, some material into Bowie, Free Bad Company. Phone Stewart Graham, 01-628 0697.

BASSIST WITH good image who plays with feel, combination funk and newwave is looking for a band which is pro-minded. All day Dave 807 7838.

"BASS PLAYER for Dread Pop Originals with major deal" 928 1950; 928 0526.

"BASS PLAYER for Dread Pop Originals with major deal" 928 1950; 928 0526.

CHRISTIAN BANDS, Manchester area required for possible T.V. series. Must be original/socially aware. Chris 061-445 9331.

DRUMMER-BASSIST for London band. Into Fall, Pistols, Banshees. Bob 228 7038.

FEMALE VOCALIST wanted by group. Influences include Banshees, early Bauhaus, Cramps. Image essential but experience not necessary. 0483 505196.

GIRL VOCALIST needs Essex band, good strong voice into most music except H/M. Phone Chelmsford 468612.

GUITARIST INTO Funk, Visage. Under 22, S. London Tony 644 1021.

KEYBOARDS, GUITAR for Essex band. Doors/Bowie influences. Martin, Chelmsford 50610.

LONDON MUSICIANS for 67 Fillmore meets 77 The Roxy via Velvets. Box No 4730.

URGENT—BASS drums synth needed for act supporting name bands in spring. Phone Jim. Cirencester 860384.

YOUNG DRUMMER/SONGWRITER who's pissed off with the gutless crap that ecked its way into our lives, needs soulmates to help change the Face of the charts in '83. Needs; Bass, Guitar, vocals, Sax, keyboards. Influences Smokey Robinson, Marvelettes, Temptations. Phone 993 3654.

PERSONAL

DATELINE COMPUTER DATING for successful compatible relationships. All ages, all areas. Free details: Dateline, (Dept NME), 23 Abingdon Road, London W.8. 01-938 1011.

DAVID McCALLUM type, twenty, seeks beautiful girl from Uncle with plastic Mac. Box No. 4738.

DEBBIE IS not one of a pair, nor is Graeme. Law Faculty and others. Please note.

FEMALE, 21, seeks male/females into rock music. Liverpool. Box No. 4737.

FRIENDSHIP.FREE brochure, Sue Carr Agency, Somerset Villa, Harrogate. Tel. 0423 63525 anytime.

FRIENDS/MARRIAGE: Postal intros all areas/ages. Write: Orion Introductions, Dept. A12, Waltham, Grimsby, DN37 ODP.

GAY SWITCHBOARD. 24 hour service for homosexuals. Information, advice, entertainments guide, legal and medical referrals on (01) 837 7324.

GIRL WANTS friends for gigs etc. in London area. Box No. 4733

HOME NURSING by qualified nurses/midwives, immediately available for 1 day or longer through University Nurse, 46 Maddox Street, London W1. 01-629 6213.

JANE SCOTT for genuine friends. Introduction opposite sex with Sincerity and thoughtfulness. Details free. Stamp to Jane Scott, 3/NM North St. Quadrant, Brighton, Sussex BM1 3GJ.

MALE 28, 5' 11" Cancerian, disorganised, practical, sometimes scruffy, unconventional, quite well off, own business, generous, romantic, talkative, philosophical, easy going, honest, crazy but unique! Suddenly alone, seeks younger female (16-22) attractive, open, undemanding, fun, sensual, with same love of life, music, dining, conversation, card/scrabble/monopoly playing! Homelife, travel, for mental, physical equal relationship. Sense of humour essential. Photo? a.c.a. Box No. 4739.

ROBERTSON'S GOLLY or fruit brooches: send them to me for 60 pence by return of post! Must be pre-1980. 35 Alexandra Street, Sherwood Rise, Nottingham.

SEEKING MALE or female companions, pen-friends etc? Long standing service. Stamp please: Nationwide Secretary, The Golden Wheel, Liverpool, L15 3HT.

24 HR ROLLS ROYCE CHAUFFEUR SERVICE. FOR DETAILS PHONE 699 4366 BETWEEN 5PM-8PM.

BANDS

MEELAH XV111 sadly missed from loyal member Colmcille.

RECORDS FOR SALE

A HUGE selection for used/unused record, tape, & video bargains available at: Record & Tape Exchange, 38 Notting Hill Gate, London W11 (01-727 3539). Deletions/Rarities **UPSTAIRS.**

ALBUM HIRE, widest choice, postal service. S.A.E. Taw Records, Calver, Sheffield.

BEATLES BOWIE Stones, Police etc rarities. S.A.E. 144 Holling Hill, Harlow, Essex.

BEATLES/SHERIDAN "My Bonnie" original Polydor single plus souvenir saucer. Offers? Neil 021-449 7240.

BOWIE, FLOYD, N. Order, rare recordings/records. 0255 861515.

BOWIE RARE LP's S.A.E. Roy, 46 Edgehill, Penllwyn, Blackwood, Gwent.

BOWIE RARITIES. Write to Ann, 4, Benton Street, Moston, M/cr, 9 M9 1NG.

BOWIE, ROXY, Bolan rarities. 0452 503290.

COSTELLO AUTOGRAPHED Imperial Bedroom interview L.P. Offers, Rugby 79125 after 7 p. m.

DAMNED IMAGES Rarities. S.A.E. Chris 3, Wavertree Rd, London E18.

DYLAN FRENCH EPs. Elton John Brazilian EPs/LPs. Beatles items. Send 2 × 15½ stamps for **EACH** illustrated list. Box No. 4734.

ELVIS ROCK and Roll No.1, (HMV). Mint £85. Phone (0628) 71709.

E.T. 7" Picture disc. Offers Rugby 79125.

FUNHOUSE RECORDS New Year Catalogue available late January — tons of tasty items. We specialize in sixties + seventies Rock/Garage + Psychedelic sounds, offering the most comprehensive selection of rare originals + limited represses/compilations. We stock rarities from Abba to Zappa — Something for everyone. Send large S.A.E. — 24 Cecil Square, Margate, Kent.

GENESIS RARITIES /P. Gabriel P. Collins solo. 71-82. Extensive list. Large S.A.E. — Nigel, 56 Wallace Road, Bodmin, Cornwall.

JAM DIG New Breed, Plant picture L.P. Promo copies. Offers Rugby 79125

PETE TOWNSHEND Autographed interview album. Offers Rugby 79125.

RARE DYLAN, good quality Zimmerman, low prices, s.a.e. Dennis, 46 Bond Street, Macclesfield, Cheshire.

RARE RECORD list. Phone Rugby 79125

RECORD FINDER: Wants + S.A.E. Box No. 4735.

SPARKS BARGAINS! S.A.E. 36 Tottenhoe Close, Kenton, Middlesex.

STONES "OUT of our Heads" export, only copy. Offers Rugby 79125.

WE BUY and sell good quality L.P.s E.P.s 45's, and cassettes. Can coll large quantities or call at: **PLASTIC WAX** Records, 48 West Street, Oldmarket, Bristol (0272 558114), 222 Cheltenham Road, Bristol (0272 427368).

SPECIAL NOTICES

AND SPRINKLERS Sparkler.

BEATLES/CONVENTION, Excelsior Airport Hotel, Glasgow, 11am — 11pm. February 5th. Tickets £2.50. Details 051-220 8713.

NICKIE I love you, you have your own special way. ET comment.

RECORDS WANTED

ABSOLUTELY ALL your L.P.s, singles & cassettes (pre-recorded or used blanks) bought or exchanged. 1p—£2.50 each paid (more for video-cassettes & rarities). **NONE REFUSED!!** Bring **ANY** quantity in **ANY** condition to Record & Tape Exchange. 38 Notting Hill Gate, London W11. (Shop open 7 days, 10 a.m. — 8 p.m.: tel. 01-727 3539). Or **SEND** any quantity by post with S.A.E. for cash — none returned once sent; we decide fair price; list + S.A.E. for estimate if required (large quantities collected **ANYWHERE!** — phone 01-727 3538. 10a.m. — 8 p.m.)

"BLONDIE" SINGLES/ Albums — any country, will buy or trade. Achim Pantke Bertholdstr. 4,5860 Iserlohn, West Germany.

PUNK SINGLES/ Albums wanted ('77-'80). Will buy or trade — Achim Pantke Bertholdstr. 4, 5860 Iserlohn, West Germany.

RIPOFF RECORDS High Street, Lampeter, Dyfed. All LP's cassettes, singles accepted. Top prices paid. Send direct or s.a.e. for quote.

TOP PRICES paid for L.P.'s/cassettes. Any quality. Send details plus S.A.E. for quotations. — Gema Records, P.O. Box 54, Crockhamwell Road, Reading, Berkshire.

WANTED

ALTERED IMAGES. Videos, cuttings, anything. Sacha, Yapton 551411 evenings.

BEATLES SOUVENIRS: wanted by collector: photographs, posters, magazines, autographs, etc. also Elvis, Stones. Send items for top offer, or write: Robert Blunden, 1B Wastel, Beanhill, Milton Keynes, Bucks.

CASSETTES SYLVIAN Solo "Ghosts", Japan bootlegs, "Pioneers" gigs. Details please. Box No. 4731.

FACE ISSUE 5 £6: Beatles at Beeb BBC Stereo Broadcast £5. Brian McCann, 30 Evelyn Gardens, South Kensington S.W.7.

JOY DIVISION, Siouxsie, Killing Joke, Public Image, New Order, Theatre of Hate, rarities wanted. Swop material available. Box No. 4740.

KATE BUSH rarities, concert programmes, bootlegs, photos, written articles etc. Also information on Fan Club, will pay. Kate if you read this, please send autograph. Please anything. Keith Hirsch, Apt A106, 1555 Avenue Road, Toronto, Ontario, Canada. M5M 4M2.

NICO RARITIES, live studio types. Photos, modelling layouts, 'Vita' script, Warhol books, fan club material. Same for Velvets, San Franscico sixties films, videos; Grape Airplace, Fairport Convention, buy trade. Box No. 4736.

SIOUXSIE TAPES wanted. Klaus Merkler Junkerstr 23, 51 Aachen, West Germany.

WANTED — 1) Any articles or pinups on the early Stones from 1963-66 issue of Beat Instrumental or Pop Show International. 2) Any colour or b&w large posters of the Stones from that time period. 3) The souvenir colour Rolling Stones photo album that was handed out at the Sept 23, 1966 Royal Albert Hall Stones concert. 4) "Rolling Stones" mag by Herbert Marshall (Pyx Productions — 1964). 5) Any mags, books, or tour programmes on the Stones from 1978 — today. 6) "Dartford Renegades" boot Stones EP. 7) Le Livre de Rolling Stones book. Will buy outright or will trade for American records, Beatle collectables, etc. Write P.O. Box 113, Avon, Connecticut 06001 U.S.A.

WASTED YOUTH farewell gig 6/12/82 tape. 0484 651320.

TUITION

SYNTHESISER TUITION 947 0454.

WANT TO play? Saxophone/flute/clarinet 272 2512.

INSTRUMENTS FOR SALE

ANDY'S GUITAR CENTRE — American & Vintage secondhands, also amps, effects, etc. Pro guitar & amp repair workshops, customising, making. **GUITARS & AMPS BOUGHT ANY CONDITION.** 27, Denmark Street, W.C.2 01-836 0899, 01-379 3491.

FENDER MUSICMASTER £85.00 01-205 6844, daytime.

YAMAHA CP-20 electronic piano with harpsichord effect, pitch, decay, tremolo, balance, bass and treble controls. 16 Touch sensitive keys, sustain pedal and preamp, mint condition. £650. Phone 0279 815381.

YAMAHA SG 1000 guitar, brand new £340 including case and leather strap. Reading 27858, Dave.

MUSICAL SERVICES

ABSOLUTELY FREE "Songwriter Magazine" interviews famous songwriters, explains copyright, promotion, publishing, recording contracts, royalties, song contests, setting lyrics to music without paying etc. Sample absolutely free from International Songwriters Association (NME), Limerick City, Ireland.

CASSETTE COPYING — fast, inexpensive, friendly service. Anarres 01-251 6830.

DEMOS WANTED for airplay on Phoenix Radio, London's real alternative. Saturdays 7-11 p.m. 1, St. Barnabus Road, Woodford Green, Essex.

LYRICS WANTED. No publication fee. 11 St Albans Avenue, London W4.

WANTED,
YOUNG, ATTRACTIVE,
MODERN DANCE GROUP
FOR SOME
VIDEO WORK

HIGH RATES OF PAY.
Both individuals & groups can apply.

You might become a star!

Apply to:
Cockney Rebels Specials Ltd.,
136 High Street,
Blackwood,
GWENT.

PHOTOS APPRECIATED.

CROYDON RECORD COLLECTORS FAIR
SUNDAY, JANUARY 23RD
At the Upstairs Function Suite
THE CAVALIER
Wallington Square, Wallington,
Nr. Croydon, Surrey.
Early preview 11.00-12.00 £1.50
(or with this advert a quid)
12.00-17.00 50p
TENS OF THOUSANDS OF RECORDS
Hot refreshments available all day.
Tel. (0634) 74067.

WANTED

Fabulous young black girls — Soul singers. Glamorous or character, to join new act for cabaret, T.V. and recording.

Must be over 18 and willing to travel with nice personality. Please bring sheet music and if possible, photos.

AUDITION:
Monday 24th January at 4.30.
Avondale Hall,
72, Landor Road, SW9
NON-EQUITY WELCOME
***All enquiries* — Sam, 737 3108.**

BASS PLAYER
REQUIRED

MUST HAVE FOLLOWING QUALIFICATIONS
Age 18-25
Expert at Funk, Calypos, Reggae styles. Must be Expert Keyboards (with American Feel). Good Vocals, Long Term Studio Experience and Free From Recording and Management Contracts. Own Equipment and Transport.

Apply in writing immediately to:
MARKMAN PROMO LTD,
3, SCOTT STREET,
GLASGOW, G3 6NU.
ENCLOSING PHOTOGRAPHS AND STATING FULL DETAILS
No Time—Wasters

JUST OPENED!
Mike Harding's
MOONRAKER STUDIOS
16 Track * No Cowboys
For further information please contact:
Rochelle Broman
Moonraker Productions
Suite 48
15 Piccadilly
Manchester
Tel: (061) 832 3141.

SEVEN SOUNDS MUSIC LTD
JANUARY CLEARANCE SALE

Up to 50% off musical instruments & Disco equipment.
Tel: 0582 451501 for list
or call Rear of 144 Midland Rd LUTON
(next to Railway Station)

THE CLASSIFIEDS ORDER FORM

RATES
ALL HEADINGS FOR PRIVATE ADVERTISERS
25p per word
TRADERS ANNOUNCEMENTS,
PUBLIC ANNOUNCEMENTS
38p per word

BOX NO. FEE £2.50 PER INSERTION

HEAVY BLOCK CAPITALS after the first two words are charged at double rate.
Write your ad here in block capitals. One word per box.

NAME .....
ADDRESS .....
(BLOCK CAPITALLS)
.....
.....
.....
DAYTIME PHONE NO. .....
If you wish your name and address in your ad it must be included in the cost. If you have a box number it must be counted as three words.
All advertisements must be pre-paid.
I enclose PO/Cheque value £ .....

Post to: NME CLASSIFIEDS
ROOM 2535, KING'S REACH TOWER,
STAMFORD STREET, LONDON SE1 9LS.

HEADING:			

BUY DIRECT FROM CARNABY STREET

Pointed Buckle Boot Sizes 6-11 inc. ½'s Available in Black, Grey, LT Blue, Green Leathers Black Suede — £22.99 MS1903

Navigator Boot Sizes 5-11 No ½ sizes Black/White, Black/Grey, Black/Black, Grey/Black, Red/Black, Blue/Grey — £39.99 MS1139

Send for Colour Catalogue for full range of Suits, Baggies, Shirts, Ladies & Mens Winkle Picker Boots & Shoes and much much more.

Pointed Toe Buckle Creeper Sizes 5-11 inc. ½'s Available in Black, Red, Blue, Grey or Purple Suede Also Lace up. — £19.99 MS1100

Double Breasted Stud Shirt Sizes S/M/L Black, White, Grey — £14.99 SH3306

Lace up Heavy Resin Soled Shoe Sizes 6-11 inc. ½'s. Available in Black, Blue, Grey, Red Leathers & Suedes Also buckle up. — £19.99 MS1106

Pointed Side Lace Shoe Sizes 5-11 inc. ½'s Available in Black or White Leathers Black, Red, Blue, Grey Suedes — £19.99 MS1239

Jam Tour Jumpers Sizes XS/S/M/L Available in Red/White/Blue, Black/White/Grey, Blue/Black/Blue, Black/Red/Black, Black/White/Black — £11.99 K7002

Printed Canvas Straight Leg Jeans Sizes 26-34 Available in Black/White, Blue/Black, Red/Black, Green/Black, Gold/Black Yellow/Black Block Stripe Design, Zebra/Tiger Design **New Red, White, Blue Union Jack Stripe** — £12.99 TR5230

"WE SUPPLY THE JAM"

Polka Dot/Striped/Paisley B/D Shirts Sizes S/M/L Black, Red, Blue, Green, Grey (Also Red/White/Blue Stripe, Union Jack Colours) — £11.99 BUTTON DOWNS — BD315, BD344, BD310

Bowling Shoe Sizes 4-11 No ½'s Black Suede, Black Leather, Blue/Black, Burgundy/Black, Red/Black, Black/Red, Black/Blue, Black/White, Red/White/Blue Leather — £14.99 MS1113

Jam Shoe Sizes 5-11 inc. ½'s Black/White, Navy/White, Red/White/Blue, Grey/Grey, Black/Black, Royal/White — £14.99 MS1112

Jean Jacket in White only Sizes S/M/L — £19.99 J4137

SEND TO: MELANDDI, 43 CARNABY ST., LONDON W1

All goods despatched 7-28 days from receipt of order.

Name _____

Address _____

_____

Style No ____ Col ____ Size ____ No Req. ____

Style No ____ Col ____ Size ____ No Req. ____

Style No ____ Col ____ Size ____ No Req. ____

FREE COLOUR CATALOGUE WITH FIRST ORDER OR SEND £1 REFUNDABLE ON FIRST PURCHASE

I enclose Cheque/P.O. for £ _____ **do not send cash!**

Add £1.50 P&P (Per Item) UK orders–20% of order value overseas
For large orders use plain paper.

Tick box ☐ for brochure only NME 18

Melanddi

VISIT OUR SHOPS AT Nos. 10 & 43 Carnaby Street. 10 am - 7 pm Mon - Sat.

SITUATIONS VACANT

EMPLOYMENT OPPORTUNITIES with record companies, radio stations, advertising agencies, etc. Full-time, part-time. Experience unnecessary. Read 'Music Employment Guide', 'Careers in Radio' 'Careers in Advertising.' £1.50 each. All three £4.00. Dept 31, Hamilton House Publishing, Creaton, Northampton.

JOBS AT SEA OR WORKING HOLIDAYS. Get out of the rat race or dole queue and into the sun. Working holidays in U.K., Europe, U.S.A., Middle East, etc. Good pay, low taxes. Experience usually unnecessary. Plus jobs on liners, oil rigs, etc. High pay, both sexes. Send £1.95 for both guides. **PEEWHITE** (A2), 12 Hartington Road, Twickenham, TW1 3EN.

JOBS ON Oil rigs, ships & overseas. For guide details send large S.A.E. & 50p (refundable). Quality Supplies, (NME) 4, Tower Street, York.

MANAGER WANTED, for Italian Rock band. Must speak English and Italian, have recorded a L.P., Please reply in Italian — Sergio 94A South Street, Exeter, Devon.

RECORD FAIRS

CHELSEA TOWN Hall Record Fair, Kings Road. 5/2/83. Entry £1 at 10.30 a.m. 30p from 12-4p.m. Tel (0734) 588070.

EDINBURGH, SATURDAY January 22nd — Assembly Rooms, George Street, 12 - 6 p.m. Admission 40p.

GLASGOW, SUNDAY January 23rd, McLellan Galleries, Sauchiehall St, 11 a.m. - 5 p.m. Admission 40p.

HIGH WYCOMBE Record Sale. 5000 singles + albums 10p each. 1 day only 22/1/83. Newlands Club, Octagon Centre. 10-4p.m.

RECORDING STUDIOS

CENTRAL LONDON 1 IN 8-Track £6.90 p.h. Korg MS20. Trident, Roland TR808, CSQ600 SH2, Vocoder, Harmonizer, much more available. 01-286 0642.

SOUTH COAST: Toucan Studios 8 trac. £6. p.hr. Wednesday & Thursday. 10 hr day £50 + VAT. Hayling Island, (07016) 67734.

TWILIGHT SOUND studio Manchester 4 track. Effects and instruments galore. 061-737 1577.

VIDEO

ANARRES VIDEO, Live/Rehearsal/ Promotional — Unusual videos. 01-251 6830.

BOWIE, MOST Artists very large lists. VHS, Beta. Large S.A.E. to:— Graham McDougall, 51 Crosby Road South, Seaforth, Liverpool, England.

DEMO YOUR band on Video. Ring Adrienne 01-898 0748.

NME MAXELL EXPRESSO VIDEO. The video offer of the century, available elsewhere in this issue. Buy it now.

WANTED ET and other SciFi Videos. 21 Charlotte St, Rochdale, Lancs.

WANTED PRE 1981 VHS TV Videos. Any groups. Buy/Exchange. 15 Johnson Drive, Bracebridge Heath, Lincoln.

YOUR FUTURE is on video so ring Artbeat, The Creative Independent. 01-533 2127.

DISCOTHEQUES

DAVE JANSEN. 01-690 7636.
UNFORGETABLE DISCO 328 6424.

Return of the soul rebel —

HAIL, the Youth Consciousness Reggae Festival (Part 1) is Jamdown's musical event of the year. On a bill that boasts Peter Tosh, Judy Mowatt, Marcia Griffiths, Jimmy Cliff and others, it is the return of the Blackheart Man Bunny Wailer, who has not performed solo since his departure from the Wailers in 1973, that is still on the lips of those who are there.

After six weeks of drought the heavens open on Christmas Day. The 100,000 capacity National Stadium seems empty with a crowd of around 12,000 and though the rain is a factor, the artists have to be realistic, 'cause in dis ya economic situation the cheapest ten dollar ticket in the Bleachers is too much for the youthman from the ghetto community.

Showtime begins around eight with Nadine Sutherland. Precocious perhaps, but her 'Starvation' hit and rendition of 'In The Ghetto' are well received, followed by the four year old Shaolin Kid's repertoire of acrobatics on his fathers arms and Judy Mowatt. Backed by the One Vibes band and dressed crucially in her colours and wrap, she does most, if not all her hits. The crowd dig sister Judy but it is Gregory Isaacs who has them screaming.

Marcia Griffiths is characteristically professional and then Peter Tosh arrives to nice it up despite the pouring rain. No, him never cuss no bad word but he do a lickle preaching. The stepping razor has us rocking.

Oku Onuora wins the respect of a crowd insufficiently exposed to dub poetry, while a polished performance from Jimmy Cliff and Oneness gets a decidely lukewarm reception.

By 2.30am I'm wet and dried five times but me never move Rasta, me just sit firm 'cause me just want the dubmaster.

Bunny Wailer eventually appears onstage to a standing ovation and forward with a selection from the 'Blackheart Man' album. Backed by the Radics band and with assistance from hornsmen Dean Fraser. Nambo and Chico he version 'Soul Rebel' and I'm The Toughest' and most songs from 'Rock 'N' Groove'. Rasta, Bunny Wailers sound crisp and authentic! Sly and Robbie drop in their wicked bass and drum and Peter Tosh and sister Judy join Bunny for a dedication to Robert Nesta Marley. We are high on music and we stay that way until he lef' the stage after almost FOUR hours, and eventually has to encourage the crowd to go home. "Yuh gwine see mi again," he says "but not like this." It did nice, it did irie and I'm now waiting for Part 2. One Love. One Heart. Guidance.

Militant Millie

Graphic: Paul Bradshaw:

"Trouble is on the road again, dis ya trouble it a set like rain..."

OBSERVER STATION UNDERGROUND REPORTING — flashing from a semi-frequency — will there never come a season... former Mad Lads and Afrotones vocalist George Allison emerges on Carl Prince's Gibbous label with a debut album of six tracks length entitled 'Exclusive' (GBM 15)... **which shall rid us from the curse**... out on the Jah Thomas owned Midnight Rock label is the latest set from Little John (McMorris), a nine track effort called 'Reggae Dance' (MRLP 001)... **of a prose which knows no reason**... a trio of new releases on the Hitbound 10" imprint: Don Carlos, 'Not Giving Up' c/w Tony Tuff, 'Pass The Ball'; Sugar Minott, 'Give Thanks And Praise' c/w Papa Bruce, 'Education System'; and Little John, 'Give Me Your Love' c/w Jimima Ewers adapting Nora Dean's 'Barbwire' as 'Bag Wire'... **and an unmelodious verse**... also newly released on slate is Zabandis with a Chris Lane production 'When The Party Is Over', issued on the group's own Zabandis label, and on the Food Clothes and Shelter imprint is Ras Tekla & Black Roots with 'Go Before Us Jah' c/w 'Earthquake In Westminster'... **when the world shall cease to wonder at the genius of an Ass**...and released on Greensleeves is a ten track dub LP recorded at Channel One with the Roots Radics for 'Scientist Encounters Pac-Man' (GREL 46). Latest 12" discomixes from the label are: Eek A Mouse, 'Wild Like A Tiger' c/w 'Operation Eradication' (GRED 107); Billy Boyo, 'Billy Boyo On The Go' c/w 'The Good, The Ugly And The Bad' (GRED 110); and Wailing Souls, 'They Don't Know Jah' c/w 'Sticky Stay' (GRED 111)... **and a boy's eccentric blunder shall not bring success to pass**... meanwhile, sounds say the Shepherds Bush label presently planning UK tours with Wailing Souls, Eek A Mouse and Yellowman...

★ ★ ★

WHEN MANKIND SHALL BE DELIVERED... a night of entertainment at the Caribbean Club, 31 Rectory Road, Stoke Newington, N16 every Friday — 10.30pm till 4am — dancing to the resident sound Gemini with Andy the operator and DJs Pappa Gussie & Daddy Tony. Admission £1. Refreshments on sale... **from the clash of magazines**... every Friday at the Dolphin Club, 2 Goldhawk Road, Bush Hotel, Shepherds Bush Green, W12 (next to the BBC Theatre) — from 7pm until late — in tune to the sounds of Casanova and Lord Sam plus talent show. Admission £1.50 includes free raffle... **and the inkstand shall be shivered into countless smithereens**... newly opened last Friday is the Jenako Rhythm Club upstairs at Crown & Castle, Dalston Junction, E8. Launched by Orchestre Jazira, the club provides bar, food, disco and various groups, dancers, musicians, poets and drama. Onstage this week is Jan Folhas Solatas and guests. Admission £1.50; members £1... **when there stands a muzzled stripling**... this Saturday night — 7.30 to 11.30pm — OBAALA invites you to Afrikan Roots Expression featuring the dynamic Yaa Asantewa Group with traditional Ghana dancing, singing and drumming, plus poets Benjamin Zephaniah, Frederick Williams, Anum Iyapo and Shaka Dodi, with musical guests Tribesman and Steppaz Unlimited classical reggae dancing at Islington Town Hall, Upper Street, N1. The event is compered by Victor Romero Evans... **mute, beside a muzzled bore**... soca and calypso every Saturday night at Lambar's Disco, 95 Kingsland High Street, E8 — 8pm until 3am — dress casual but smart. Admission £3... **when the Rudyards cease from kipling...** on display currently at the Africa Centre Gallery, 38 King Street, London, WC2 daily from 10am to 6pm is *Artimo: Art In Motion*, an exhibition of black art from South Africa. The show runs until Friday, February 25... **and the Haggards ride no more...** finally, Virgin are poised to reissue the 'Dreadlocks Dread' album with a new cover featuring a naked Big Youth as Sampson engaged in a wrestling match with a lion... **One Love**...

Mr Bubbler *Pic: Denis O'Regan*

MOBILISER DJ Tapper Zukie, who begins his UK tour with The Warriors next week, has followed up his recent 'Raggy Joey Boy' legend with a new nine track LP of the same name.

I King Zukie translates his material in a variety of styles on this latest set, including the sung ballad title track, an angry 'Jailhouse Rock', a funky reggae 'Reggae' in the manner of Dillinger, borrows from the modern style in 'Mr Bubbler' and evokes his Viego catchphrases of the 'Man A Warrior' era on 'Mr Finnigan'. The rhythms also encompass a variety of styles, with the hand of arranger Willie Lindo very much in evidence on 'Manners & Respect', the gritty style of 'Jailhouse Rock' and the horns of Vin Gordon providing counterweight elsewhere.

In addition to Sly and Robbie, foundation for the music was provided as well by Lloyd Parks and Horsemouth. Other instrumentation is Bo Pee on rhythm, Willie Lindo on lead, keyboards from Keith Sterling and Robbie Lyn, plus Winston Wright, organ and horns from Dean Fraser, Deadly Headley and Nambo as well as Vin. Backing vocals from Ruddy Thomas and Barry Biggs.

Supporting Zukie on his European tour, The Warriors comprise Leroy Wallace, Larry Seville, Vin Gordon and Michael Robinson. Following the UK dates, it takes in Belgium, Holland, Ireland and Switzerland, returning at the end of March for more dates to be confirmed.

NEW TEE SHIRTS
(Screen printed — not transfer)

Duran (Rio) Culture Club Jam (Farewell)

Also available:—
Who — My Generation ● Asia — Dragon ●
Bowie — Scary Monsters ● Kim Wilde — Face ●
Bowie — The Hunger ● Hawkwind — Masques ●
Bowie — Aladdin Sane ● Clockwork Orange ●
Yazoo — (Album cover) ● Simple Minds — Pic ●
Jam — Absolute Beginners ● Gillan (Magic) ●
Jam — Pick on Target ● SLF — Churchill ●
Jam — Pic on Union Jack ● Japan — Sylvian ●
Beatles — Cavern Club ● U2 — Dice (White) ●
Ultravox — Quartet ● Toyah — Warrior Rock ●

Shirt sizes — 34, 36, 38, 40. **£4.20 incl P&P**
Also available — Woollen scarves. **£2.65** incl P&P
AC/DC. Adam. Iron Maiden. Quo. Madness. Duran Duran. Saxon. Whitesnake. The Jam.

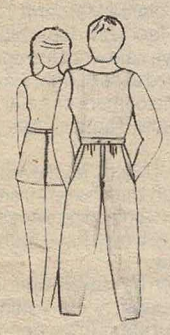
CARDS & POSTERS
(Room 24), 1, Albert St.
City Centre, Birmingham.

1983 SUPER SALE OF LIGHTWEIGHT LEATHER DESIGNS
FANTASTIC LIGHTWEIGHT LEATHER DESIGNS IN BLACK OR BROWN

Leather Mini Skirt Chunky Front Zip — Very Tight £24.99 Sizes 8 - 14

Boys Leather Top £14.99 Sizes S.M.L.

Boys Leather Posers Side Pockets, Gathers And Metal Stud Fastener £29.99 Sizes 26 - 34



SEND 28p SAE A4 SIZE FOR OUR SUPER CATALOGUE
Make Cheques and P/O TO:—
PINS 'n' THINGS
HOCKLEY HOLDINGS
HOOLEY LANE
REDHILL, SURREY
Tel: 02934 75722
Please allow 28 days delivery.

MANY MORE GREAT DESIGNS

NOTICE TO MODS
for 60's fashion at bargain prices
WE SELL

STA PRESS (5 colours) Black, Grey, Wine, (Sizes 26-34) Navy and Sky Blue £9.99
BOATING BLAZERS (5 colours) Sizes 32 to 40 ..... £22.99
BUTTON DOWN SHIRTS in (60 colours) (Paisley's Polka Dots and Striped) £9.99
3 BUTTON MOD SUITS sizes 32 to 40 (in Black, Grey, Navy and Blue Grey) £39.99
WHITE JEAN JACKET sizes S.M.L. £15.99
DOG TOOTH SUITS 32 to 40 ..... £34.99
PARKAS £14.99
U.S. MACS £15.99
AND MUCH MUCH MORE
We sell the latest in high fashion
VISIT OUR SHOP AT
No. 4 CARNABY COURT,
in CARNABY STREET, LONDON W1
MAIL ORDER: Please send cheques and postal orders made payable to California Sounds stating what you want.
OUR CATALOGUE IS READY!
Please include £1.50 p&p for each item
WHOLESALE ENQUIRIES WELCOME ON **01-434 2906** Mon to Sat 10am-6.30pm.

T SHIRTS
ONLY £1.99 (PLUS P&P)

Titles Available:

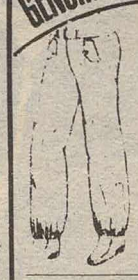
Meatloaf	Joy Division	Black Sabbath	Stranglers	Whitesnake
Human League	Tenpole Tudor	Girlschool	Sid Vicious	Soft Cell
P.I.L.	Duran Duran	Fun Boy Three	Saxon	Status Quo
Clash	Madness	Exploited	Thin Lizzy	Shakin Stevens
Adam	(Group)	The Beat	Sid Nancy	Kim Wilde
Stray Cats	Led Zeppelin	Stones	Ultravox	Bob Marley
The Who	Killing Joke	Japan	Dead Kennedys	CND — Peace
SLF	Bruce Springsteen	Rainbow	Madness	Sign
XTC	AC/DC	Matchbox	(Emblem)	Skull Design
Anarchy	Bad Manners	Siouxsie	Motorhead	Stones (Tongue)
Rush	Bowie	Gary Numan	Discharge	Elvis Lives
O.M.D.	Dire Straits	Selecter	Elvis	Punks not Dead
Pink Floyd	Toyah	Kiss	UK Subs	Genesis
The Jam	Haircut 100	Hazel O'Connor	Ska	
Sex Pistols	Blondie			
Confederate Flag	Union Jack			
Crass	Iron Maiden			
UB40				

All designs are large size & full colour. Printed onto the best quality 100% cotton shirts available.
T Shirts **£1.99** Sweatshirts **£3.99**
Send P/O, cash or cheque with your order, your size and full address.
Postage Rates: — Please add 50p per shirt for post, packing & insurance.
Post today to:— **Jarno (N), 9 Mill Lane, Newbold Verdon, Leics.**

DRAINPIPES
in Blackdrill Cotton
£7.99 + £1.01
All sizes men's 24" to 44" waist girls 30" to 50" hips
Send stamp for list of Punk gear
Cheques or postal orders to
KANDA FASHIONS (N)
4 KNAPPS LANE, FISHPONDS TRADING ESTATE, BRISTOL BS5 7UO

FLASHBACKS
Specialists In
Original Film Posters
Our vast stocks cover 80 years of cinema history. Pasker prices from 50p — £1,500. We also have available thousands of portraits of movie stars — Monroe, Dean, Bogart, Bowie etc etc. + stills from many classics movies. Also press books, front-of-house sets, magazines, postcards. Mail order catalogues available £1.00 each. Situated in the heart of London's filmland.
7 DEAN STREET, LONDON W1
SHOP OPEN MONDAY — SATURDAY
10.30am — 7.30pm
TEL 01 — 437 8562

GENUINE GOVT. SURPLUS KIT



These olive green Italian fatigue trousers have padded knees, zippered bottoms and elastic cuffs, in top re-issue condition. State height, waist & inside leg and send only **£4.50** + £1.50 P&P
(We also have British lightweight green trousers at £5.50 + £1.50 P&P, in top re-issue condition and Italian knickerbockers at £4.95 + £1.50 P&P

● NEW MAI FLY JACKETS, USA, NYLON **£25.99**
● NEW COMBAT JACKETS, USA **£32.50**
● NEW LEATHER FLY JACKETS, GERMAN **£60.00**
● LEATHER GLOVES, GERMAN **£3.95**
● STRING VESTS **£2.99**
ALMOST ANYTHING IN GOVT. SURPLUS
S.A.E. FOR FREE CATALOGUE
SILVERMANS (NME)
MILE END, LONDON E1
Tel: 01-790 5257
(Personal callers Mon-Fri)
Minimum or Maximum P&P £1.50

DIRECT FROM THE FACTORY
SPENCERS TROUSERS
MADE TO MEASURE £2 EXTRA
BLACK, GREY, WINE, BROWN, AIR FORCE, NAVY, RED, WHITE, AND MOST COLOURS OR DENIM
DELIVERY BY RETURN!

POST NOW! (NO STAMP NEEDED)
Please fill in the coupon and send your cheque/postal order to: R.& E.Spencer Ltd., FREEPOST, Sowerby Bridge, West Yorkshire HX6 2BR Tel: 0422 33020

NAME ADDRESS STYLE COLOUR WAIST INSIDE LEG NME 10

DEBUT ALBUM FROM CRUCIAL NEW DJ FROM JA!
BURO
(CSLP 4)

Thoughtyour Christmas issue was superb. Particularly the large paintings and photographs. Now I suppose we are back to the regular edition and deadlines and deathlists and reclaiming the power to make and break other peoples' creations.

What was great about the above mentioned issue was not good will or spirit but the fact that the paper itself suddenly became a creative vehicle.

Just thought I'd mention it, you bunch of paupers. (Ever tried making love on a yacht in the Greek Islands? Ever been wrecked in a canoe? You don't *drink* American beer, you *spend* it.)

Sincere affection to all (I am not cancelling my subscription, thanks to Schlitz I can still afford it).

Pete Townshend, still really big in America.

Always a pleasure to hear from one of The Kinks — PDN.

Christmas Sunday. Festive repletion gives way to a feeling of reflection so I repair to a secluded chamber to work my way through the *NME* guide to "1982 In Its Own Words" and a case of Guinness Christmas Brew.

And excellent stuff it proves to be. The *NME*'s not at all bad either...until I arrive at Monty Smith's piece on the cinema in 1982, and the following sentence impinges on my consciousness: "As for the intellectual, experimental, avant-garde, political and 'rock' films — I'll leave those to the wankers whose lives are so empty they need to be preached at."

As a maker of intellectual/experimental/avant-garde and (thus, often inherently) political films, I found this statement from a former *NME* bulwark incomprehensible. Films of this nature surely serve to enrich the lives/consciousness of those whose lives are full and broad enough to render themselves receptive. My own cinematic tour de force of 1982, *Picnic At Lochmaben* (sadly neglected in your journal) provides ample proof of this: just ask anyone who's seen it.

As for empty lives, my dear Monty, there is a huge and intransigent section of the British public whose existence is so hollow and futile and trivial that it brings me to despair. They are not themselves to blame, of course, for it is the "control culture" that refuses to let them glimpse any other way of life.

Films like mine may preach only to the converted but at least they represent some attempt to break the control culture. As for you, Monty, keep working for the clampdown.

S. Brunuel, Cahiers des "Movies", Edinburgh.

Let me assure you: there is nothing hollow about Monty — PDN.

Rambling through *Gasbag* (8/1/83) we find David Dorrell setting out some *NME* policy for us in reply to Tim Wheeler of Epsom.

"Has it not occurred to you that the heart and soul of music can only exist on the street?" Fine. There then follows a reference to Phil Collins' bank account and mansion inferring that how 'street' you are is inversely proportional to how much money you have. By this token, *NME* persons stand no chance of even walking up the avenue so long as they continue to get paid for what they do and there are still more than three million unemployed around.

I subscribe to the notion that the accruing of wealth and success tends to alienate you from what is important. Phil Collins may well have fallen into this trap but he should not be written off purely on the basis of his wealth. Selling a lot of records is not a guarantee that you are producing music of importance and value but then again, neither is being unemployed and impoverished.

After some years of regular reading I look at *NME* as being dedicated (while working in the system as it stands) to entertainment, honesty, change, subversion, passion, humour and caring. These would seem to be the sort of qualities that should be sought out and revered when unravelling the feelings which propel the music. Can't we judge people on their attitude rather than their bank balance?

Peter Langhorne, London N1.

Who's David Dorrell trying to kid? "The heart and soul of music can only exist on the street." Rubbish. The inner city chic of a Grandmaster Flash audience, or the negative thrashing of so much of the hardcore punk scene — is that the street?

Do you really think music is that different from pre '76 sterility today? Look at the charts — the plagiarising mediocrity of The Jam, the escapist garbage of Culture Club and ABC. Jon Savage got it right describing it as "music to ride into the monetarist sunset" to.

anything this side of an ad for denim jeans sound so trite?) Unfortunately DD didn't specify which street he had in mind — Oxford St and Carnaby St are the joint favourites currently leading the field.

Still under starter's orders, however, is the idea that this paper can do more to help create new music, as in *NEW MUSICal Express*. More coverage of gigs is necessary, but unless you review instruments and developments in this area, the *NME* will continue to promote passive consumption.

An article or two on music workshops wouldn't go wrong either. They appeal to potential and/or skint musicians, which is more than can be said for the pathetic *NME* Classifieds — three creaky columns of age-old offers everyone can refuse. Ever asked yourselves why 99% of

eager to smother the charts with their leviathan bulk, doesn't it make you wonder about the things and the beings that are denied space and money because of such self-indulgence? And of course if there is a 'street' mightn't it be a warm, pulsating belief rather than a harsh, hip slab of concrete, therefore including the likes of New Order etc, and excluding those that are as stale in thought and ideal as last week's bread? — D.D.

Julian Cope's comments in *NME's* Christmas issue were among the most perceptive concerning the current state of music.

1982 was bullshit! A year of insincerity and fickle fads, of shallow peel-off stick-on ideas. I cannot understand how people

has gone. No black, no white, for you hide in shades of grey. You are nothing.

Eric Gilbert, Manchester.

Great, super. Thanks. The soundtrack LP of this letter, if anyone's interested, will be available as a forthcoming release on 4AD — PDN.

I'd just like to say "Boring" to all the smart-arsed bastards who vote for Boy George as the best dressed female in the Readers' Poll.

A friend of Rob Grant and the Granite City Spikers, Aberdeen.

Anyone who writes to *Gasbag* must be bloody desperate for something to do.

Dave, Bournemouth.

QED? — PDN.

What an insufferably pompous prat, I thought, when I read Paul Morley expressing surprise that

I really don't remember that embarrassing "Little Miss Red Socks" incident at all; any more than I remember that buck-passing editorial disclaimer about it all being IPC's fault really and how Maxell had already paid the filthy capitalists for God knows how many lurid colour pages and that there was nothing that could be done except suffer. Not so I remember one of your interchangeable precious posers saying he would never use Maxell tape again.

No. I *really am* the mindless consumer you take me for and to make me live a whole week more before I can order "soulful" Kevin's massacre of 'Respect' is little short of sadism.

Adam Nothing-Head, London NW1.

PS Excuse me but this Captain Beefheart And The Magic Band? Aren't they real musicians, interesting even? In heaven's name what are you thinking of? I mean, they're not even trendy (any more).

At least we've given you something to feel outraged and self-righteous about, however ludicrously trivial. Glad to be of service — PDN.

BAG OF THE SIXTH HAPPINESS

Illustration: Robert Littleford

PAUL DU NOYER honours readers' letters

Send your orders to GASBAG, NME, 5-7, Carnaby Street, London W1V 1PG

Street credibility is such a stupid, vague term. It never meant anything five years ago and it means nowt now. Over the last year mediocrity and phoney false ideals have become such a part of much contemporary music and the *NME* seems at times to be part of that.

I can believe that much of the best music of recent years is indicative in some way of this street; and the striving for a higher plane out of the pain in the world is totally worthwhile. But to say it can only exist in the street is a No No.

Are the Residents, Captain Beefheart, New Order all street, and does it matter? There was good music pre-1976 if you wanted, and there's good music today, a lot of which you don't find mentioned in the *NME*.

Peter Laidler, Solihull.

"The heart and soul of music can only exist on the street...The street and the *NME* are moving closer together." Whether David Dorrell had his tongue in his cheek or his hand on his heart is open to question. (Could we readers can't be bothered to invest in a line or three?

Music is the basic premise for *NME*, whether you like it or not. So why the hell don't you cover the tools of the trade? (*We do. The column's called* Workers Playtime — *Ed*). Is music-making unfashionable, or do you really believe that our consumption and criticism of music is enough? At least give your readers some credit for talent and intelligence, and spare us the sneering contempt displayed in David Dorrell's suggestion that, given half the chance, we would reduce *NME* to the banality of *MM*.

Dave Not David, London.

Indeed my reply was vague and many points do deserve further elucidation; unfortunately space decrees otherwise. But surely forward is the only way: why step sideways or backwards? That itself is an ethic to ride into the sunset on. Agreed, there was good music pre '76 but when the likes of Phil Collins are so

get positively worked up over the glib clap-trap of 'introductory offer' bands. They are mere media-ocrity, ephemeral dross. It's unimaginative escapism; exactly that "listless, vacuous malaise" Julian Cope is criticising. There is no delight or wonder in Duran Duran, Blancmange, Wham! and their ilk. No sense of pity, beauty or pain.

NME has fostered many suspect allegiances in 1982. Clearly you cannot equate fashion with taste, for fashion seems to be merely collective bad taste. I urge you, in the words of Vladimir Mayakovsky: "Sweep out the rubbish!"

Roger Mexico, Hayfield, Derbyshire.

You express with words and lose yourself in a vortex of absurdity. This is the age of doubt — are we swimming or are we drowning? You look to the new sound, when really you are wallowing in retrospect because the rhetoric

Phil Collins should know the names of even "minor rock writers". Then I bought a *Malady Maker*. Oh, how I laughed! Have you seen it recently? Minor isn't the word. What a joke. (Paul Morley is still a pompous prat, though.)

An Ex-pat, the Continong.

Easy on *MM*; one shouldn't speak ill of the dead — PDN.

Surely there are more ways of advertising an anti-Falklands war stance than pretending you like 'Shipbuilding' by Robert Wyatt?

Rodney Bongo, Frinton, Essex.

You should tell that to the many thousands who've kept it top of the indie charts for months. Why not apply for the job of village idiot, Port Stanley? — PDN.

It's no good. I can't wait a *whole* week for details of how to order *NME*/Maxell's 'Expresso Video'.

I think this has gone too far. My son's correspondence with your paper was bad enough, but to have my wife's incoherent ramblings printed on your pages is outrageous.

It was my wife's idea in the first place to move to New Barnet to be nearer her sister and her daughter Audrey. I reluctantly agreed, saying there might be more chance of a job for John, nearer London. I had just been made redundant from my job as a commercial traveller. But I don't blame Margaret Thatcher, I don't feel in the least bitter. I always said what the country needed to set it right was mass unemployment or a war. Margaret Thatcher has given us both.

No, I blame Myrtle, she was too soft with the boy from the start. If that lad had anything in him, he would have found a job by now.

Then he started bringing this *NME* paper home. I said it would just put ideas in his head. Myrtle, she said it wouldn't, it would help him with his reading and anyway it was better than some of the other magazines she had found in his room. Try arguing with Myrtle. Next thing he gets this letter printed.

You didn't know what you started printing that letter. After that he started sending them off by the sackload. There was no stopping him. Myrtle said it might help him get a job as a journalist.

But Brian, that's Audrey's husband, he's an accountant and he should know, he said before you can get a job with the *NME* you've got to be expelled from Cambridge, a homosexual and a Communist. I said, I always knew that paper was just a front for the Russian spy network. And that Lynn Hanna that Myrtle's always on about John marrying, I'm sure she's just one of those "Delilahs" who have nothing better to do than hang around the US air base at Greenham Common. It's her that can't get a man, more like.

All this is going to change. I am going to tell Myrtle that she cannot accept the job with your paper. She'd only be trouble, always chattering, talking behind people's backs and running people down. That's who John takes after, and she's a dreadful typist besides. And John, you'll never hear from him again, either. On Monday I shall take him to the barbers, see that he gets a tidy haircut, then take him to the army recruiting office, and if the army won't accept him I'll try the police force.

From now on, things are going to be different round here.

Frederick J Connolly Esq, New Barnet.

Oh I wish, how I wish. . . but some things never change — PDN.

I've always enjoyed reading a really good music paper. Why don't you start one?

John (bitch) Connolly, New Barnet.

See what I mean? — PDN.

"Hey doll, if you're looking for stubble you've come to the right place."
Their faces met across a crowded room...and immediately they had something in common. Was it the Irish twinkle in the eye of oor lad Kev Rowland or was it the fizzy personality of disco queen Evelyn 'Champagne' King? No, it was the hair. How did this vagabond keep his in such neat curly clusters while hers just frizzed out at the end?
"If you come home and darn me jumpers I'll let you into the secret," he intimated in a sly rich brogue. Another feather in Kev's bonnet.
Next week in the exciting adventures of Kev in New York City he rubs noses with Barbara Striesand and gets to visit the museum containing the actual pair of dungarees worn by Henry Fonda in 'Grapes Of Wrath.'
Pic: Joe Stevens

T-ZERS

JOLLY GOOD morning to everyone out there in Dotland and a big, big welcome to this first ever breakfast-time *T-Zers* column! Wipe those sleepy eyes, don that dressing gown and propose some more toast for the tireless workers at the all-nite *T-Zer* emporium, who have been spending the last eight hours of darkness preparing this dawn feast of rumour, intrigue, lies, fabrications and the odd true story . . .

Like the one about **ABC,** who are never up at this time in the morning. Following the constipated crooner **Martin Fry's** lame attempts to cash in on **Bryan Ferry's** artistic demise comes more news of ABC's continued perusal, sorry pursual, of the scratch bandwagon. What all this is intended to convey is the fact that the band's next American single is going to be a **Trevor Horn** remix of 'Poison Arrow' . . .

Currently tucking into their Shreddies and Cornflakes down the road in Leeds, meanwhile, are **Soft Cell,** who must have been up well before the crack of daybreak — and thus not fully functioning — to even contemplate the ludicrous medley of three **Hendrix** songs, 'Purple Haze', 'Hey Joe' and 'Voodoo Chile', which crops up on one side of the free 12" single included *gratis* with their new album. The other side of the disc is a gothic disco epic, based on **George A Romero's** cult vampire flick *Martin* . . .

Over in Los Angeles, it is still yesterday, of course, but that doesn't deter *T-Zers* (motto: there's no news like old news) from bringing you the details of **Debbie Harry's** first starring Hollywood epic. Those who have sneaked a gander at the previews circulating town have come away with comments about Ms Harry's cute butt, pectoral appendages and the fact that she appears to be "doing it". Translated into language suitable for young impressionable dots getting ready for school, one might say that Debs gets a bit rude . . .

LA coppers, meanwhile, recently booked a robot who was apprehended weaving drunkenly across Beverly Blvd. The tin man was taken into custody, presumably for being under the influence of someone under the influence. . .

LOSER TO home, the **Nutty Boys** are back from their escapades abroad at the tail-end of last year and are currently sitting around the kitchen table with their wives and kids, pipes and slippers, poring over the morning papers. The only exception seems to be bassman **Bedders**, who is once more a man about town. He has been producing north London band **Bonsai Forest** and even checked out the loons at their Merlin's Cave gig with **The Flips** at the weekend. "They're just like **Madness** were in their early days," was his verdict. And rumour reaches us that our very own tips for the top **JoBoxers** are being lined up as main support on the Nutty Boys' forthcoming tour. . .

And now something absolutely offal about **King Kurt,** who had their gig at the Clarendon in Hammersmith cleaned up by a rather strange event (Mr **Ronald** 'Strange' **Event** of New Barnet in fact). The band, who are given to acts of a very beastly nature onstage, had some of their 'props' — a couple of mangy rabbits replete with maggots — removed by health inspectors concerned at the risk to a feast being prepared downstairs. Rumours continue to persist, meanwhile, that the band can actually play their instruments without such animal requirements, but this has yet to be proven. . .

A more serious handicap, however, has struck **Les Cramps,** whose drummer **Nick Knox** has been felled by a mysterious eye ailment. The three dots and all who trust in them hope that Mr Knox will soon see his way through this setback. . .

Breakfast-time *T-Zers* is, of course, broadcast in full colour, but still finds time for matters **Monochrome**. Like the news that the **Set's Bid** is to record a new version of the song 'Kinky Boots' — as originally recorded by **Honor Blackman** and **Patrick McNee** of *The Avengers* — with a girl called **Dorothy.** This makes a lot of sense. There are very few boys around these days called Dorothy. . .

The Monochrome Set were not so successful on their recent soiree in the States though. On attempting to cross the Michigan state line, they were told that their gear would be impounded following the arrest of their van driver on a charge of child molesting. . .

'Lady' **Diana Ross** is reputed to be raking in a casual two and a half million dollars for her six week stint at Las Vegas. The Detroit songstress will also receive a trifling $20,000 greenbacks each week to fritter away on the gaming tables, light her cigarettes with and so on . . .

Year before last's big things **The Stray Cats** are now straightening out their native USA, selling barrel loads of records, and are reported to have set a quiffoid counter revolution in progress against the flared jean and dopy haircut hard rock brigade. There's hope for 'em yet **Vladimir . . .**

Camden Town's answer to the Batley Variety Club, The Palace, is now touting for Tuesday night custom under the invitation to 'Slum It' — yup, it's more studs, leather, plastic corsets, thonged eyebrows and rubber socks. **Lou Reed** lives. *(Are you sure? I thought he died a long time ago — Ed)* . . .

FURTHER UPSTATE **Bruce Springsteen,** yet another early riser, has forfeited the affections of actress girlfriend **Joyce Helser** and set off across America in his GTO, destination LA, where he will work on a new LP with the **E Streeters,** scheduled for release early in the spring. . .

Out there he should find **Go Go's** guitarist **Charlotte Caffey** working on an album with **Police**man **Andy Summers. Kathy Valentine,** meanwhile, is working on tunes for **Carlene Carter** and drummer **Gina Schlock** is one of the featured musicians on a new **Nona Hendryx** LP. Among others involved in the project are **Patti Labelle, Tina Weymouth, Heart's Nancy Wilson** and **Laurie Anderson**. . .

Latest signing to **Chris Stein's** Animal label is **John Sebastian.** Says Stein: I have decided to drag both John and myself into the 20th century". . .

And now a speciality of this page — the great lost gear *T-Zer,* which this week visits **Shreikback,** who had a Carlsboro Stingray amp, an Aria bass and a custom-built Johnston bass half-inched from their Denmark Street recording studio in London. Anyone who can come up with a lead — or even a string or two — should ring **Chris Carr** on 01 -624 8038 and a reward, plus loads of crummy old **Associates, Birthday Party** and maybe even Shriekback product, will await them. . .

Before the plugs are pulled and this *T-Zer* column wafts gracefully off the air, one more plug to push. This concerns The Other Club in London's Manor House who are offering free admission this Friday and Saturday night to anyone bringing along a copy of this *T-Zers* column. They would also like to hear from any bands in the **Cell, Minds, Yazoo** mould for future gig dates. Those interested can ring 01 -336 4782. And remember, those prestigious *T-Zer* plugs never come cheap. . .

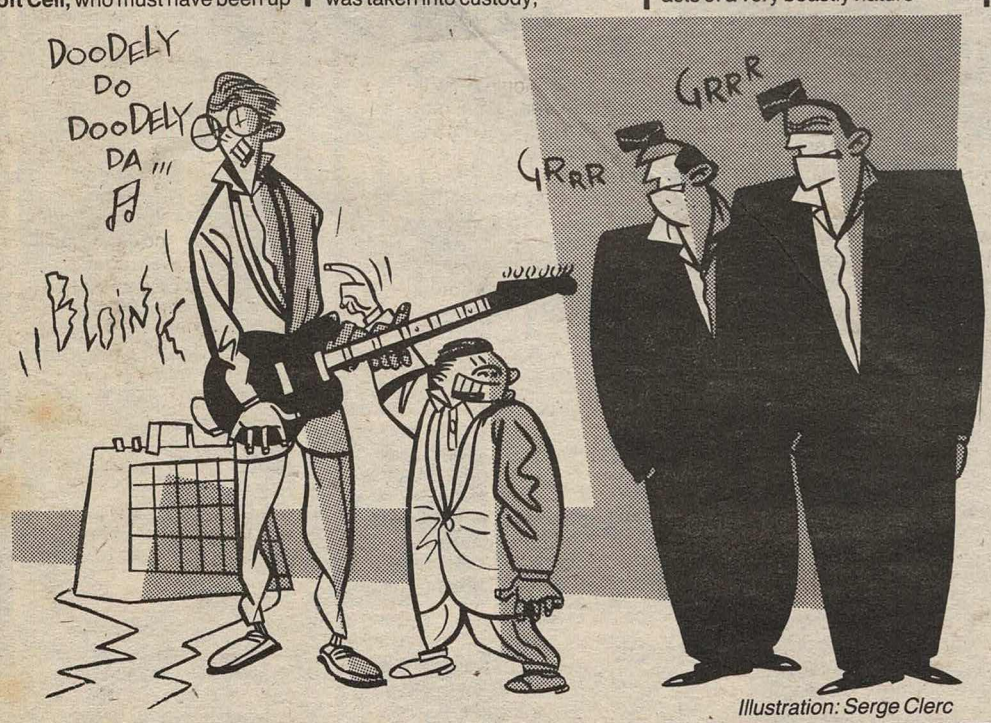


Illustration: Serge Clerc

NME NEW MUSICAL EXPRESS

EDITORIAL
3rd Floor
5-7 Carnaby Street
London W1V 1PG
Phone: 01-439 8761

EDITOR
Neil Spencer

Deputy Editor
Tony Stewart
News Editor
Derek Johnson
Production Editor
Jo Isotta
Associate Editors
Paul Du Noyer
Andy Gill *(Films/LPs)*
Special Projects Editor
Roy Carr
Contributing Editor
Charles Shaar Murray

Staff
Adrian Thrills
Gavin Martin
Chris Bohn
Graham Lock

Art & Design
Richard Krzyzak

Photography
Pennie Smith
Anton Corbijn
Peter Anderson

Contributors
Nick Kent
Phil McNeill
Fred Dellar
Tony Parsons
Julie Burchill
Paul Morley
Danny Baker
Penny Reel
Andrew Tyler
Ian Penman
Lynn Hanna
Cynthia Rose
Vivien Goldman
Serge Clerc
Richard Cook
Paul Tickell
Barney Hoskyns
Lloyd Bradley
Ian Wright
Amrik Rai
Kristine McKenna
David Dorrell

Cartoons
Tony Benyon
Ray Lowry

New York
Joe Stevens
(212) 674 5024
Mick Farren
Richard Grabel
Research
Fiona Foulgar
Editor's Secretary
Wendy Lewis

ADVERTISEMENT DEPT.
Room 2535
Kings Reach Tower
Stamford Street
London SE1 9LS
Ad Manager
Peter Rhodes
(01) 261 6251
Deputy Ad Manager
David Flavell
(01) 261 6206
Classified Ads
(01) 261 6122
Live Ads
(01) 261 6153
Ad Production
Pete Christopher
Barry Cooper
Lee McDonald
(01) 261 6207

Publisher: Eric Jackson

IPC Magazines Ltd.
Production of any material without permission is strictly forbidden.

KNOCKABOUT COMICS AND T-SHIRTS

KNOCKABOUT COMICS
THE BEST IN UNDERGROUND COMICS

THE FREAK BROTHERS	
Freak Brothers No's 1 & 2 each	£1.00
Freak Brothers No's 3,4,5, & 6 each	£1.10
Freak Brothers No 7	£1.20
Fat Freddy's Cat No's 1,2,3,4 & 5 each	90p
Rip Off Comic 11 (now 72 page Mag) inc 8 pages of Freaks in Colour	£2.95
THOROUGHLY RIPPED All Colour Freaks	£5.50
KNOCKABOUT COMICS	
Knockabout No's 1,2 & 3	90p
Knockabout 4 (Obscene Issue)	£1.20
KNOCKABOUT T. SHIRTS	
Fat Freddy's Cat	£5.50
Small 34-36" Med 38-40" Large 42-44" Colours Orange Cat/Green or Blue or Purple Background	
Freak Brothers Sm, Med, Lg	£5.50
Stoned Agin by R. Crumb Sm, Med, Lg	£5.50

All T-Shirts 100% Cotton made in USA.
All Prices inc P&P

Send for free list of Comics, T.Shirts, Badges, Posters & Postcards.

Adults Only
Dept N. **KNOCKABOUT COMICS,**
249 KENSAL RD. LONDON W10

Published by IPC Limited, Kings Reach Tower, Stamford Street, London SE1 9LS, at the recommended maximum price shown on the cover. Editorial and Advertisement Offices: Kings Reach, Stamford St., SE1. Computerset by The Artwork Group, 55-63, Goswell Road, London, EC1V 7EN. Printed in England by EMAP Provincial Newspapers Limited, Kettering, Northants. T.U. Registered at the GPO as a newspaper. Sole Agents. Australia and New Zealand, Gotdon & Gotch, South Africa, Central News Agency Ltd., East Africa, Stationary and Office Supplies Ltd., Publishers.

THE JAM

available again in their original picture bags

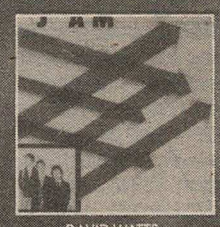
the singles

IN THE CITY

ALL AROUND THE WORLD

THE MODERN WORLD

NEWS OF THE WORLD



DAVID WATTS

DOWN IN THE TUBE STATION AT MIDNIGHT

STRANGE TOWN

WHEN YOU'RE YOUNG

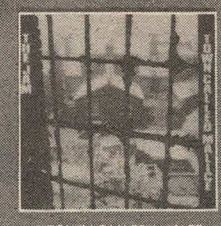
THE ETON RIFLES

GOING UNDERGROUND

START

FUNERAL PYRE

ABSOLUTE BEGINNERS



A TOWN CALLED MALICE

THE BITTEREST PILL (I EVER HAD TO SWALLOW)

BEAT SURRENDER

THAT'S ENTERTAINMENT

JUST WHO IS THE 5 O'CLOCK HERO?

polydor